

36-36

SCREENLAND

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APR 18 1945

Joan
Fontaine

ACALL'S
Slant on
BOGART!

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APR 15 1945

No Other Shampoo

leaves your hair so lustrous, yet so easy to manage!

Only Drene with Hair Conditioner reveals up to 33% more lustre than soap . . . yet leaves hair so easy to arrange — so alluringly smooth!

Want all your hair-dos to look more glamorous? Then be a "Drene Girl!" Always use Drene Shampoo with Hair Conditioner. No other shampoo . . . not a soap in the world . . . can make your hair look so lovely!

Reveals far more lustre than any cake soap or liquid soap shampoo. For Drene never leaves any dulling film, as all soaps do, to rob your hair of its lustrous beauty! Drene reveals up to 33% more lustre than any kind of soap.

Leaves hair so manageable! Now that the new, improved Drene contains a wonderful hair conditioner, it leaves hair far silkier, smoother, easier to manage . . . right after shampooing.

Removes every bit of dandruff the very first time you use it! So insist on Drene with Hair Conditioner . . . or ask your beauty shop to use it!



Learn about Hair-dos

FROM THE GIRLS WHO KNOW!
THIS IS FRANCINE COUNIHAN . . . glamorous New York fashion model . . . "Cover Girl" and "Drene Girl". Francine says she has a real hair-do problem, because her face could easily look too broad, if she didn't use tricks to narrow it. This dramatic pompadour slenderizes by adding height. To make sure her hair looks its loveliest, she always uses Drene Shampoo with Hair Conditioner. No other shampoo leaves hair so lustrous, yet so easy to manage!

MAKE A DATE

WITH *Glamour*

Tonight . . . don't put it off . . . shampoo your hair the new glamour way! Get the combination of beauty benefits found only in Drene with Hair Conditioner! ✓ *Extra lustre* . . . up to 33% more than with soap or soap shampoos! ✓ *Manageable hair* . . . easy to comb into smooth shining neatness! ✓ *Complete removal of dandruff!* Ask for Drene Shampoo with Hair Conditioner!



THIS SMART, NEW UP-SWEEP, with its winged center part and three big shining puffs on top, flatters Francine's face for the same reasons her pompadour does! It's high and narrow! That smooth, lustrous beauty is due to Drene with Hair Conditioner! No other shampoo leaves hair so lovely!



WHEN FRANCINE wears her hair down, she avoids flat tops and width at the sides. "It takes long, narrow lines or height," says Francine, "to narrow your face." And, she adds, for shining-smooth, manageable hair, remember that there's no shampoo like Drene with Hair Conditioner!



Drene Shampoo



WITH HAIR CONDITIONER

Product of Procter & Gamble

"Breaking more dishes than hearts, Honey?"

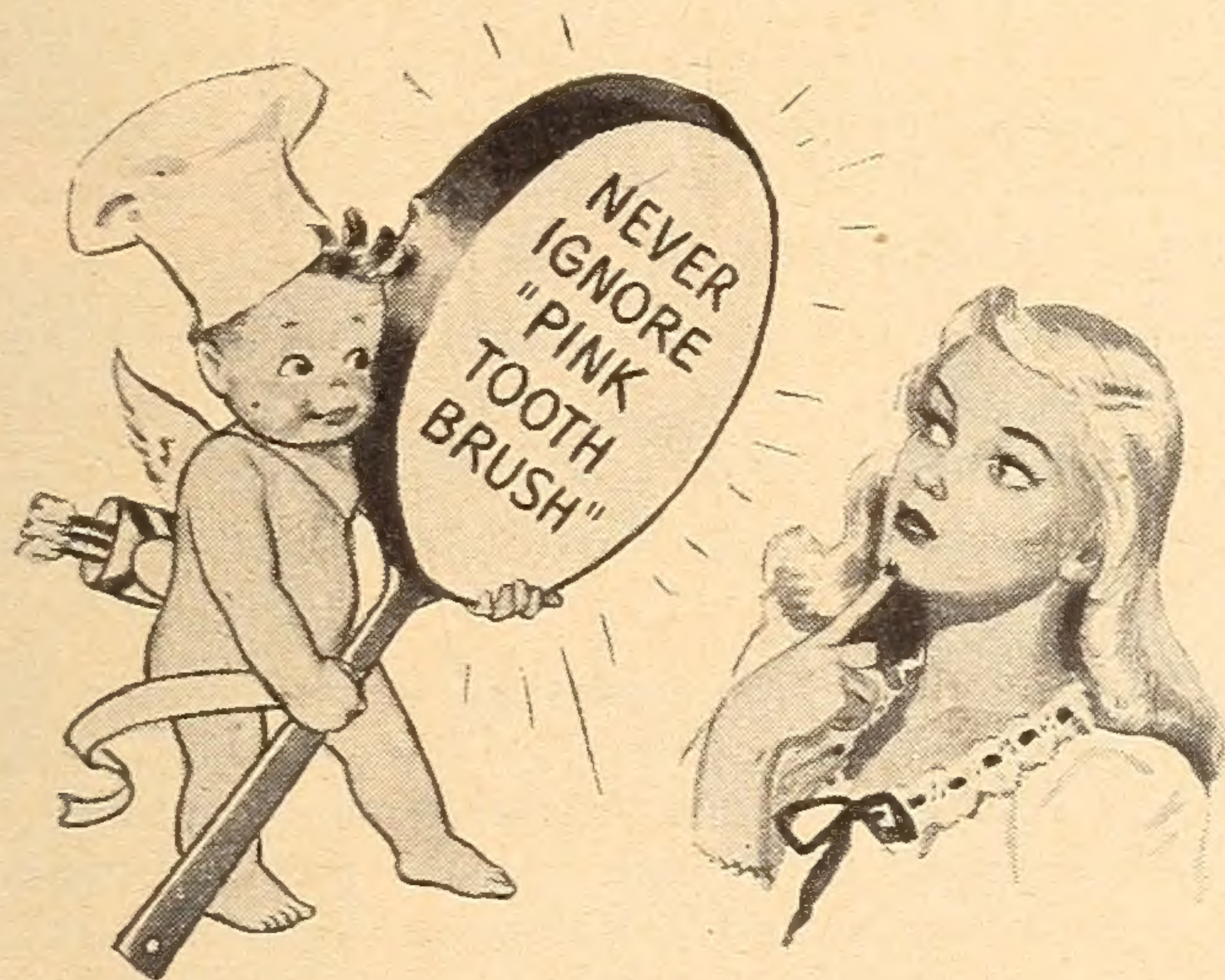


GIRL: Don't know, Cupid. Just seems like some girls are pretty and some girls are dishwashers.

CUPID: Could be, Honey. But you wouldn't be on permanent K.P. around here if you'd smile a little. Sparkle at these boys, Sugar! Go gleam at 'em!

GIRL: Sparkle? Cupid, Baby, with my dull teeth I don't even dare grin! I brush 'em regular as anything, but—no sparkle!

CUPID: Oh? Ever see "pink" on your tooth brush?



GIRL: Yes. But what's "pink" on my tooth brush got to do with my smile?

CUPID: Do? Baby, only a mental midget ignores that tinge of "pink." It's a warning to *see your dentist!* Because he may find your gums have become tender, robbed of exercise by today's soft foods. And he may very likely suggest, "the helpful stimulation of Ipana and Massage."

GIRL: I still want to know, "what's that got to do with my smile?"

For the Smile of Beauty



CUPID: Please, Pet! When you massage a little extra Ipana on your gums after you brush your teeth, you're helping your gums to healthier firmness. And healthier gums mean sounder, brighter teeth. A smile with more sparkle! Get it? Now get started on Ipana and massage for a smile that'll help keep you out of the kitchen!

IPANA AND MASSAGE

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

M-G-M clicks with "The Clock".

You'll find Judy Garland and Bob Walker at their very best. Their very best is pretty darn good.

He's a soldier on leave in New York—the big city, strange and bewildering. She happens to be hurrying through Penn Station. They literally bump into each other.



Judy takes Bob in tow—a sort of one-woman USO—breaks her dates and—

Well, the story that's told through these two characters is as intimate and gay a shadow tale as you've ever seen.

It's a wonderful forty-eight hours that screenwriters Robert Nathan and Joseph Schrank tell in about two.



Judy is even better than in her unforgettable "Meet Me In St. Louis". Bob is better than in "Hargrove".

Vincente Minnelli ("St. Louis") directed "The Clock". It's a sensitive job and one to be proud of. Ditto, Arthur Freed—the producer.

Besides Judy and Bob, you'll like James Gleason, Keenan Wynn, and Marshall Thompson. "The Clock" packs a sock.

Some pictures that are coming along from the world's leading studio should be noted in your book of early futures.

"Ziegfeld Follies" is the biggest, most beautiful musical ever filmed.

"Anchors Aweigh", starring Frank Sinatra, Gene Kelly, and Kathryn Grayson, is tops in gaiety and song.

Spencer Tracy and Katharine Hepburn will thrill you in Phillip Barry's comedy "Without Love".

The coming juvenile star is "Butch" (Jackie) Jenkins of "National Velvet".

We're all set to celebrate our 21st birthday.



—Lea

SCREENLAND

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Full Color Portraits: ★ ★ ★

Big Team: Lauren Bacall and Humphrey Bogart, starring in "The Big Sleep" for Warner Bros.

Lucille Bremer, next featured in MGM's "Ziegfeld Follies"

James Cagney with Sylvia Sidney in "Blood On The Sun," a William Cagney production

Picture Pages: Girls, It's Your Army! (Lana Turner in "Keep Your Powder Dry"); Belles On The Beam (Beverly Loyd, Patti Posten and Adele Mara—Republic's new starlets); The Evolution of Yvonne (Yvonne De Carlo, star of "Salome—Where She Danced"); Hollywood Date Lines (Laraine Day Fashions); SCREENLAND Salutes Alan Ladd in "Salty O'Rourke"

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Cover Portrait of JOAN FONTAINE, starring in "The Affairs Of Susan," Hal Wallis' first production for Paramount

MAY, 1945

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MEMBER AUDIT BUREAU OF CIRCULATIONS

A 48-hour pass...a lonely soldier...and a girl in a million!



Two days were all they had...
to make their first date...
to hold hands in a taxi...
to kiss in the park...
to ride home in the dawn
with the milkman!
It's a story as gay as Spring
and as exciting
as love itself!



Metro-Goldwyn-Mayer presents

"ST. LOUIS" "HARGROVE"

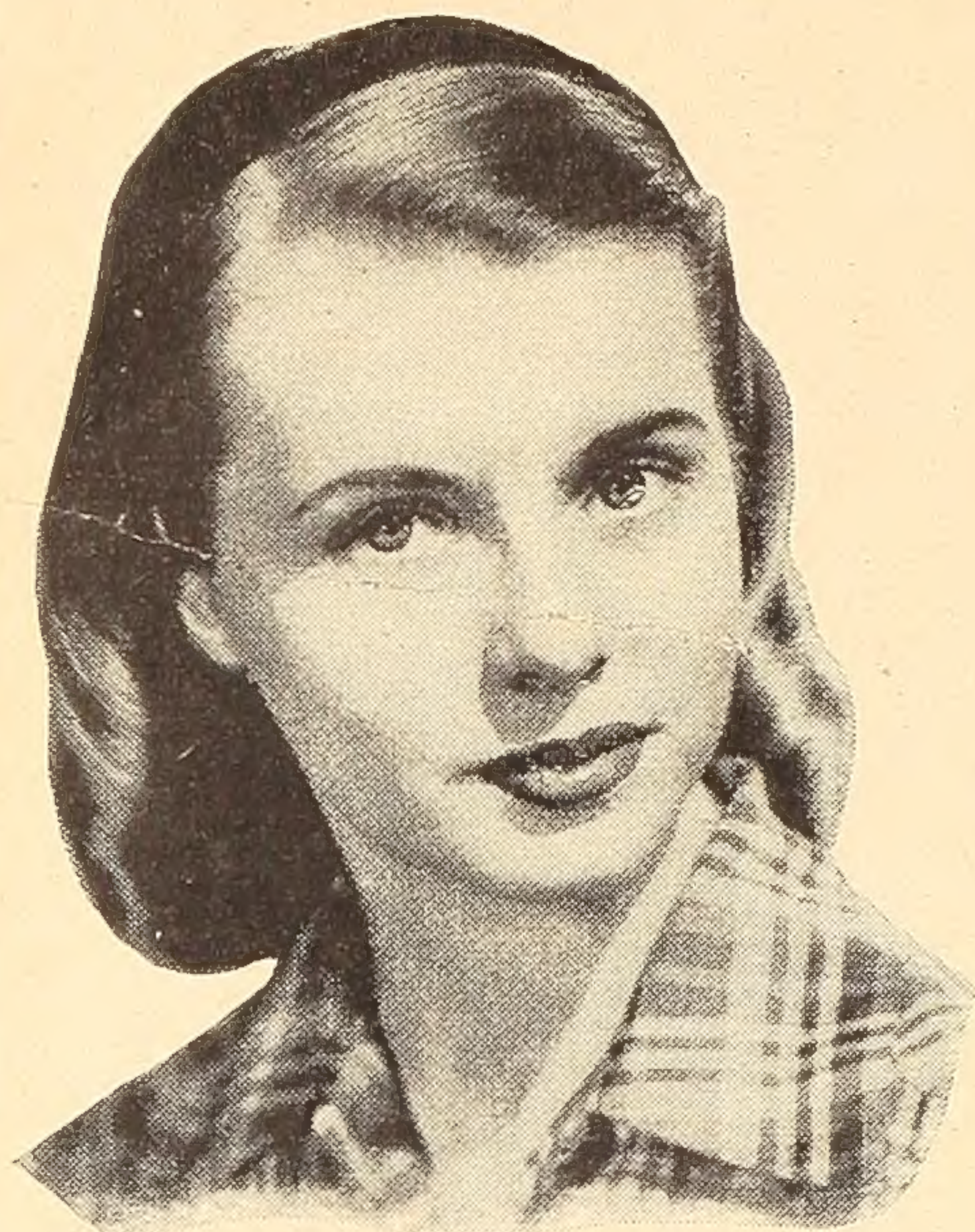
JUDY GARLAND and ROBERT WALKER

They click in **The CLOCK**

JAMES GLEASON • KEENAN WYNN • MARSHALL THOMPSON

Screen Play by Robert Nathan and Joseph Schrank • Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED • An M-G-M. Picture

Don't just let it go...



do something about it!

Of course you have heard about the Tampax internal absorption method for monthly sanitary protection. Some of your friends use it, probably. You have read advertisements and seen the packages in the stores. . . . But have you done anything about it yet? *Have you bought it yourself and used it yourself?* If not, you have a new experience in freedom ahead of you!

Perfected by a doctor, Tampax is made of pure, surgical cotton compressed into dainty one-time-use applicators so that changing is a matter of moments. No belts, pins or external pads. No odor or chafing. Easy disposal . . . Start using Tampax this very month. When it is in place you actually cannot feel its presence. And it is absolutely invisible to others, causing no bulge or wrinkle in any costume.

Sold in 3 sizes: Regular, Super, Junior. At drug stores and notion counters. Whole month's supply will go into your purse. Economy box contains 4 months' supply (average). Tampax Incorporated, Palmer, Massachusetts.

3 absorbencies

**REGULAR
SUPER
JUNIOR**



Accepted for Advertising
by the Journal of the American Medical Association



Photo by Gene Lester

Mrs. Fontaine, mother of Joan and Olivia DeHavilland, with Louise Allbritton, above, in leading rôles in "Personal Appearance." All male parts in the play were taken by wounded patients of Birmingham General Hospital. Below, Gloria De Haven gets in Easter mood.

I'LL never divorce Louis until he finds another girl he wants to marry," said Ida Lupino when they separated. That was eight months ago. Evidently Peggy Field, pretty divorcee, is that girl. She and Louis Hayward are inseparable. Ida has now instructed her attorney to file immediate action. Hollywood wonders about Lupino and Dantine. Although they have avoided public places, it is no secret that Ida and Helmut have been seeing each other these last few months. However, Helmut has always insisted he will never marry again, unless it is to his ex-wife, Gwen Anderson.

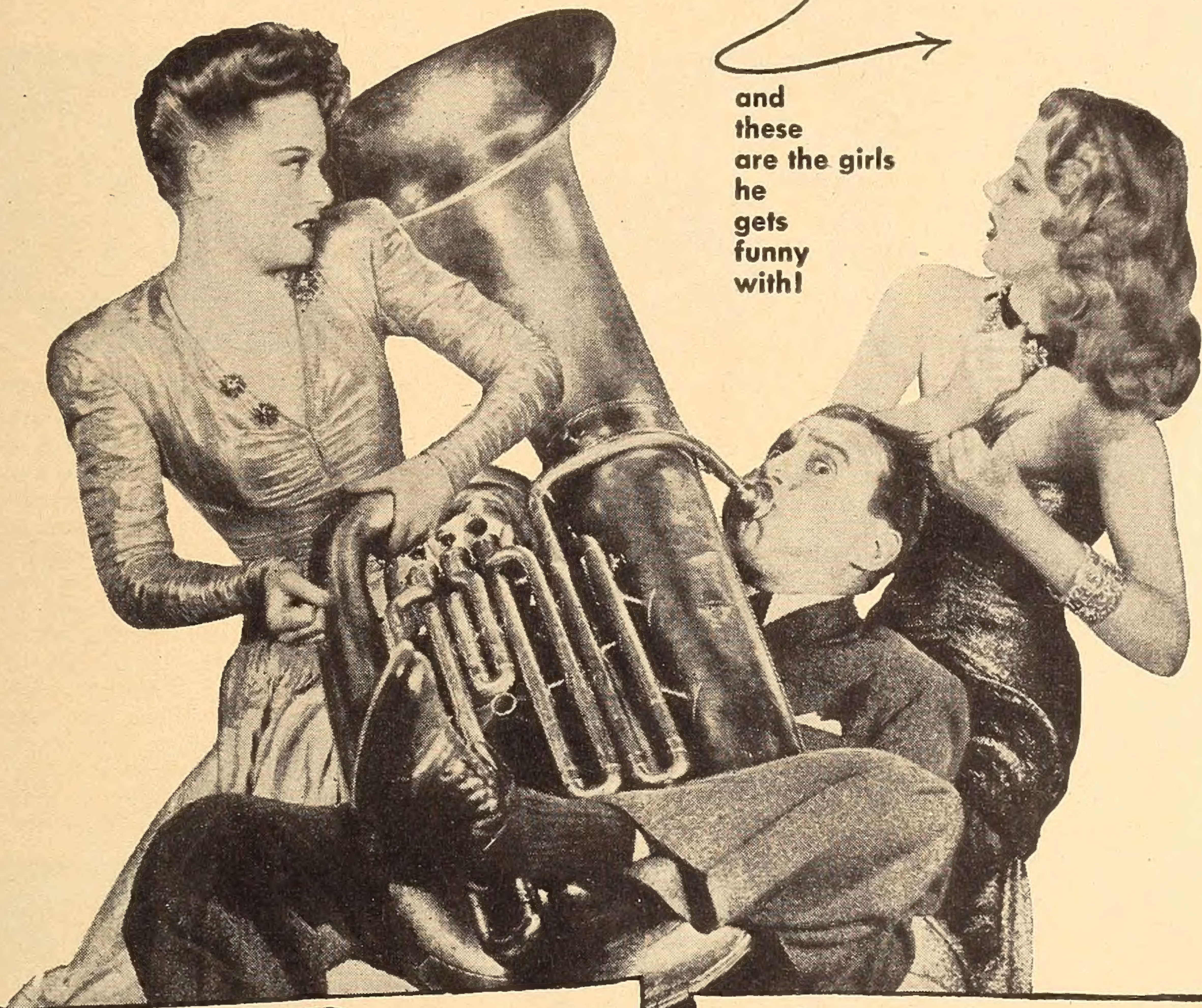
IN "The Well-Groomed Bride" Olivia DeHavilland returns to the screen opposite Ray Milland. Winning her long fight to prove that a seven-year contract in California cannot be extended, Olivia has become a glorified heroine in the eyes of her fellow actors. Decisions on many other contracts have been awaiting outcome of her case. There's talk of a testimonial dinner to be given in her honor. You can bet the attendance will be one hundred percent.

IN A SCENE for "Night In Paradise" Turhan Bey finally got to plant his first movie smacker on Merle Oberon. As a rib, director Arthur Lubin switched on a sound effect of a cow trying to get its foot out of the mud. Turhan was so intent on giving Merle the kiss, he didn't hear it at first. When he did, those big surprised eyes almost popped out of their famous sockets!

**Hot
FROM
HOLLYWOOD**



Very FUNNY!!



and these are the girls he gets funny with!

Jack ^(HOT LIPS) Benny

Alexis ^(KISSABLE LIPS) Smith

in "THE HORN BLOWS AT MIDNIGHT"
(..and the laughs last all day!)

WARNER PIOT!

with
DOLORES MORAN · ALLYN JOSLYN · REGINALD GARDINER
GUY KIBBEE · JOHN ALEXANDER · Directed by **RAOUL WALSH**
Screen Play by Sam Hellman & James P. Kern • Based on an Idea by Aubrey Wisberg • Music by Franz Waxman

WHY FILMDOM'S
YOUNGER SET
CHOOSES

*"The Only Pet
that Sings!"*



Cheryl Walker...

talented and pretty young starlet, appearing in Sol Lesser's production, "THREE IS A FAMILY," says:...

"A Canary puts a song on my lips... Makes me feel light-hearted and happy all day long."

A canary is so easy to care for, so radiant with happiness that you, too, will agree, "Canaries make wonderful pets!"

Have a canary for your very own... or, for a delightful gift to someone you love, give a songster!

To keep your canary at his peak of happiness, feed America's favorite bird diet—FRENCH'S Bird Seed (with Bird Biscuit)—the time-tried canary food containing 11 proven aids to canaries' health and song.

LARGEST
SELLING
BIRD SEED
IN THE U.S.



Your Guide to Current Films



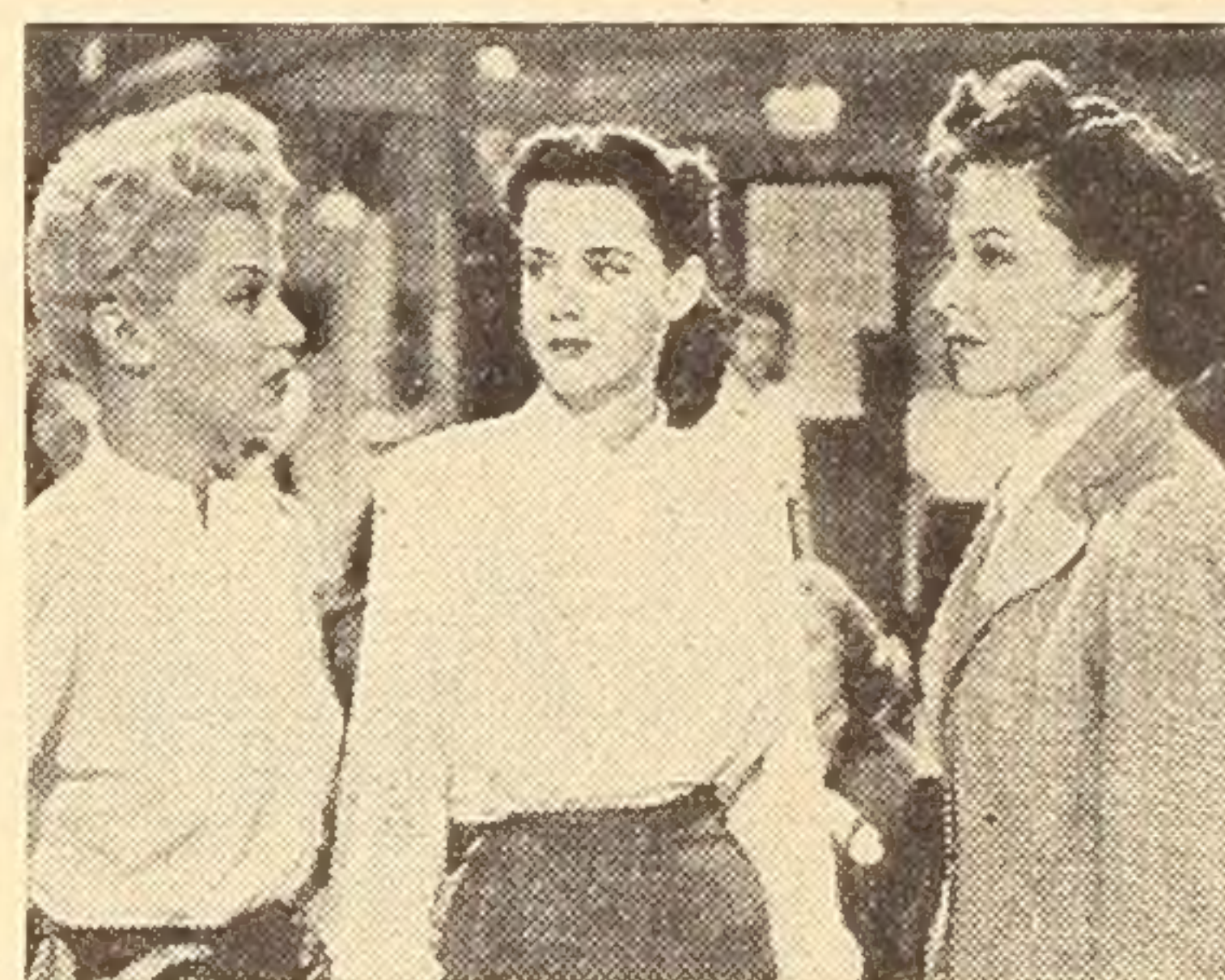
ROUGHLY SPEAKING—Warner Brothers

The charm of Louise Randall Pierson's autobiography in its film version lies in the fact that it has been left completely unglamorized. Consequently here is as true and warmly human a piece of Americana as you could find in any one of the forty-eight States. And since it concerns the ups and downs of a medium-size, white-collar family from 1902 to 1942, there'll be any number of people who can fit the Piersons' story right into their own family histories. Rosalind Russell plays the central character with indomitable spirit, and Jack Carson is better than ever as her second husband. The grand cast includes Donald Woods, Robert Hutton, Jean Sullivan and Andrea King.



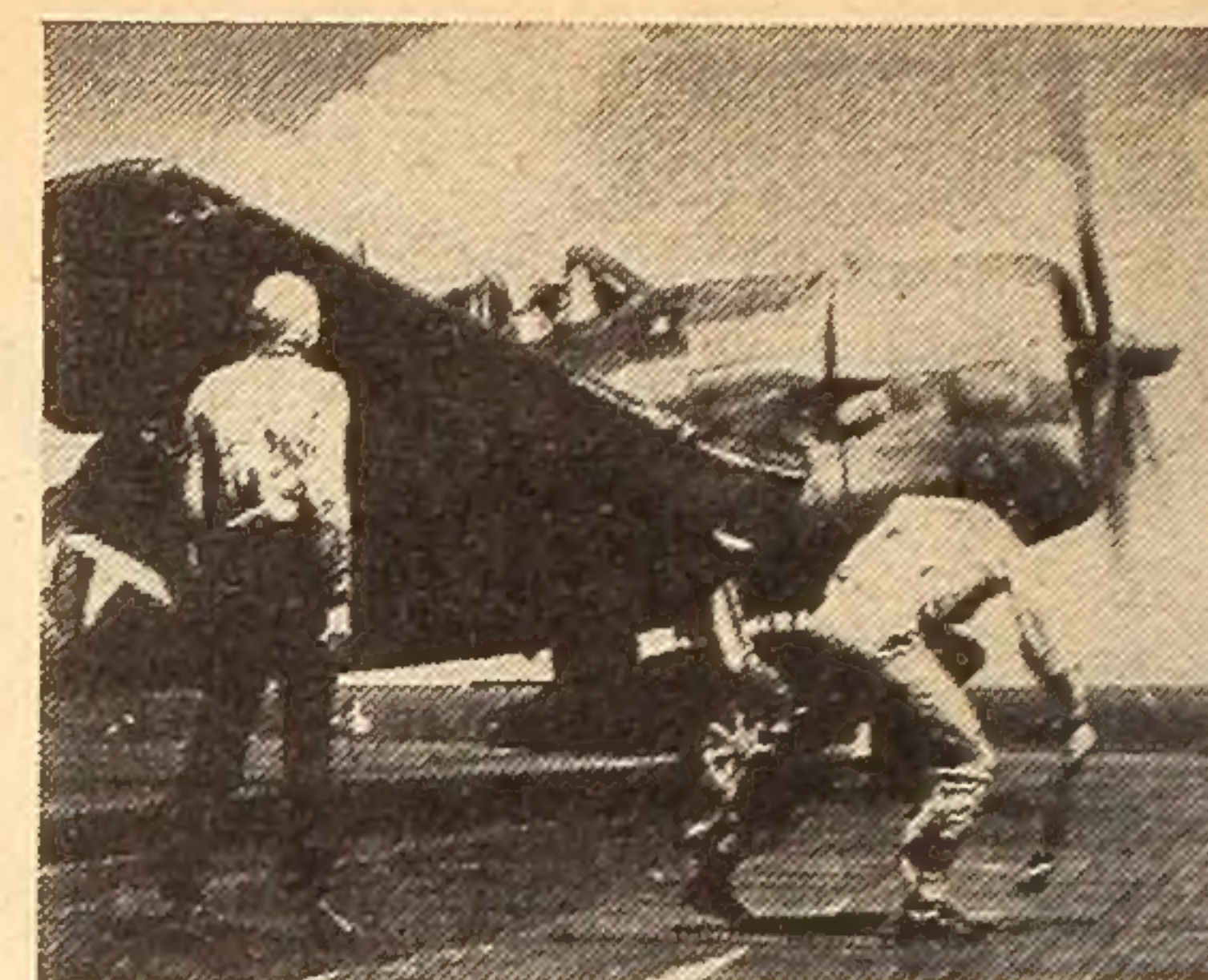
FRISCO SAL—Universal

This film seems to have great fun at times being very serious about itself, and at other times burlesquing its situations. All this has a tendency to confuse its audiences, but they will have a good time too, if they enter into it in the right spirit. Susanna Foster plays with easy charm the Back Bay Bostonian who is in search of a long-lost brother amid the dives of the colorful Barbary Coast. Turhan Bey has shown greater assurance than he does in his rôle of the dancehall proprietor who gives Susanna a singing job. There are a number of good brawls, engineered by Alan Curtis as a waterfront character. Andy Devine and Collette Lyons make a good comedy team.



KEEP YOUR POWDER DRY—MGM

Although this film couldn't be considered a shining example of great art, it does present a fair slice of life in the Women's Army Corps, as experienced by three girls—a society butterfly, a colonel's daughter, and just another girl like you, or you, who is married to a serviceman. Lana Turner and Laraine Day play the first two rôles, entering into the feud which almost washes them out of OCS with wholehearted vigor, while Susan Peters, the quiet type, stands on the sidelines and makes the peace. Agnes Moorehead, Bill Johnson, Lee Patrick and Jess Barker are outstanding in supporting cast.



THE FIGHTING LADY—20th-Fox Release

Photographed in combat zones by the U. S. Navy, this documentary film very vividly brings to audiences on the home front the history of a typical aircraft carrier, called here, *The Fighting Lady*, from her maiden voyage through her numerous battles in the South Pacific. Procedure aboard ship gives interesting highlights on our boys and their war records. Aside from the magnificent scenes of Jap Zeros "taking the drink," land installations being bombed and photographed right down the gun barrel, there, for a brief moment, is the Jap Navy, zigzagging a desperate course, directly in range of our boys "upstairs." This film is as important to you as your newspaper, so don't miss it.



MINISTRY OF FEAR—Paramount

A fine web of curious and mysterious circumstances involves the spy-chaser hero, smooth Ray Milland, in the film version of the latest Graham Greene novel. There is a cake containing a vital message the Germans want, a ghostly séance given by a particularly beautiful blonde medium with leanings toward the amorous side, and the usual shadowy figures lurking in doorways hounding our hero's footsteps. It all adds up to a lot of thrilling adventure. And with Marjorie Reynolds in her best rôle to date as the Austrian refugee, gay, lovely, fresh and charming, it has a very fine grade of romance, too. Carl Esmond, Hillary Brooke, and Dan Duryea are standouts in the cast.



MR. EMMANUEL—United Artists Release

Strangely enough there is a great deal of punch in the quiet manner in which this British-made film tells the story of an elderly Jew's sojourn in Nazi Germany in 1938 on a mission to discover the fate of a boy's mother. Had the picture been released a few years ago, it would have been hailed as one of the greats. But today there is a tendency to consider its story past history. In keeping with the mood and pace are excellent performances by Felix Aylmer in title rôle, Greta Gynt as a singer and old friend who aids him, Walter Rylla as her Nazi lover, Peter Mullin as the unhappy lad.

***You will never live a more sinister
drama... nor a more exciting one!***

COLUMBIA PICTURES
presents

**Paul
MUNI**

in

COUNTER-ATTACK
(Adapted from the BROADWAY STAGE SUCCESS)

Thrilling with tenseness!
Towering with bigness!
Startling with suspense!



with
MARGUERITE LARRY
CHAPMAN · PARKS

Screen Play by John Howard Lawson
Directed by **ZOLTAN KORDA**



slightly solid, and that's putting it very mildly. What he did to the part of *Pinky* was terrific! I only hope *Pinky* does as much for him. And if I have my way, it will.

I've never seen him before and what I want to know is: "Where have you been all my life, Don?"

Here's hoping another story about Don will appear in a future issue of SCREENLAND, and please, some more pictures for my scrapbook.

PEGGY SMITH, Hondo, Tex.

I am generally considered a very peaceful person. Live and let live has been my motto—up to now! But when I constantly read the voluble pleas of certain columnists to motion picture studios in regard to their forthcoming productions, I am goaded to action.

"Shorten them," they urge, "preferably to one hour!" I could be wrong, but in blissful ignorance, I have always thought that people went to the movies to be entertained, not to be gazing at their watches checking the running time. Life is careening along madly enough without also blitzing our relaxation periods.

Let me remind said columnists that if the movie-going public were bored with extended pictures, "Gone With The Wind" and "Since You Went Away" would have been duds instead of the veritable gold mines they proved to be. Just imagine forcing "A Guy Named Joe" to die, come back to earth, and finally relinquish Irene Dunne unselfishly to another within the puny confines of an hour! It's positively unthinkable.



Anne Baxter and John Hodiak repeat the rôles in their latest film, "Sunday Dinner For A Soldier," for benefit of radio audiences.

Don't do it, Hollywood. Don't risk the loss of the punch and suspense of a well formulated story—and the admiration of many earnest fans.

LENNICE GUSTAVSON, Graceville, Minn.

After reading Linda Darnell's article on "Hollywood Is Heartbreak Town," I just had to write to tell you how much I enjoyed it. It is the best article, written by a star, that I have ever read. She

was so frank about the true facts of Hollywood.

In her article she said that they all give you a line about being beautiful, which she described as being "a lot of hullabaloo." Well, I got to see Miss Darnell when she came to San Jose on her War Bond Tour. I couldn't imagine that anyone could be as beautiful as she is. If that is a sample of the Hollywood beauty, all that I can say is "Wow!"

His heart in his eyes . . .
his eyes on your lips . . . your lips
irresistible in IRRESISTIBLE RUBY RED
LIPSTICK! WHIP-TEXT through a
secret process to be creamy-soft,
non-drying, color-true.
Matching rouge and powder.



irresistible lips are

Dearly Beloved

the
bride-to-be
wears

Irresistible ruby red Lipstick

WHIP-TEXT TO STAY ON LONGER . . . S-M-O-O-T-H-E-R! A TOUCH OF IRRESISTIBLE PERFUME ASSURES GLAMOUR



10c-25c
SIZES

What's wrong with Hollywood? How about giving Linda some good pictures? But keep her in pictures where she can be herself, sweet, and beautiful, and not cheap, as she was in "Summer Storm" and is in "Hangover Square."

FRANCES SILVA, Santa Clara, Calif.

When I came to Hollywood I was very disillusioned. Most of the stars were not as attractive or glamorous as they appeared to be on the screen. Then I met John Hodiak on the set and he proved to be a pleasing exception. I had heard that he is one of the most popular leading men. After watching part of the filming of "A Bell For Adano," I understood why. He is not only handsome but a fine actor as well. In this picture which he was making for 20th Century-Fox, he plays the part of *Major Joppolo* to perfection. The picture promises to be one of the best of the year, and he was borrowed from MGM especially for the rôle.

He proved to be very cordial to all of us who met him. He was never too busy to chat with anyone. The rest of the cast was excellent, too—Gene Tierney, Bill Bendix, and Eduardo Cianelli. I look forward to seeing the completed picture.

CPL. ARTHUR JOHNSON,
Hollywood 28, Calif.

HONORABLE MENTION

American morale fortunately has this uplifting custom in its favor: the pin-up girl. I am a regular pinner-upper.

My choice is Miss Olivia DeHavilland. To me she is femininity personified. This quality is a must in my women. I am certain that I am not alone in this. A man is more impressed by a woman's feminine grace and simplicity, and genuineness of character, than by any other of her traits or accomplishments. Livvy lives up to this one hundred per cent in my estimation.

A list of some of her other assets might run like this: a graceful manner, well-modulated voice, smooth diction, high dramatic ability, charming personality, intelligent. (Girls, without a bit of this last one, it's simply no soap!)

I add that I have never seen Livvy inaptly dressed or too undressed. She is not exotic or mysterious—who wants an enigma?

PETER ZAVOTA, Providence, R. I.



First scene still of co-stars Claudette Colbert and Don Ameche in the Jack Skirball-Bruce Manning production of "What Every Woman Wants," a comedy romance.

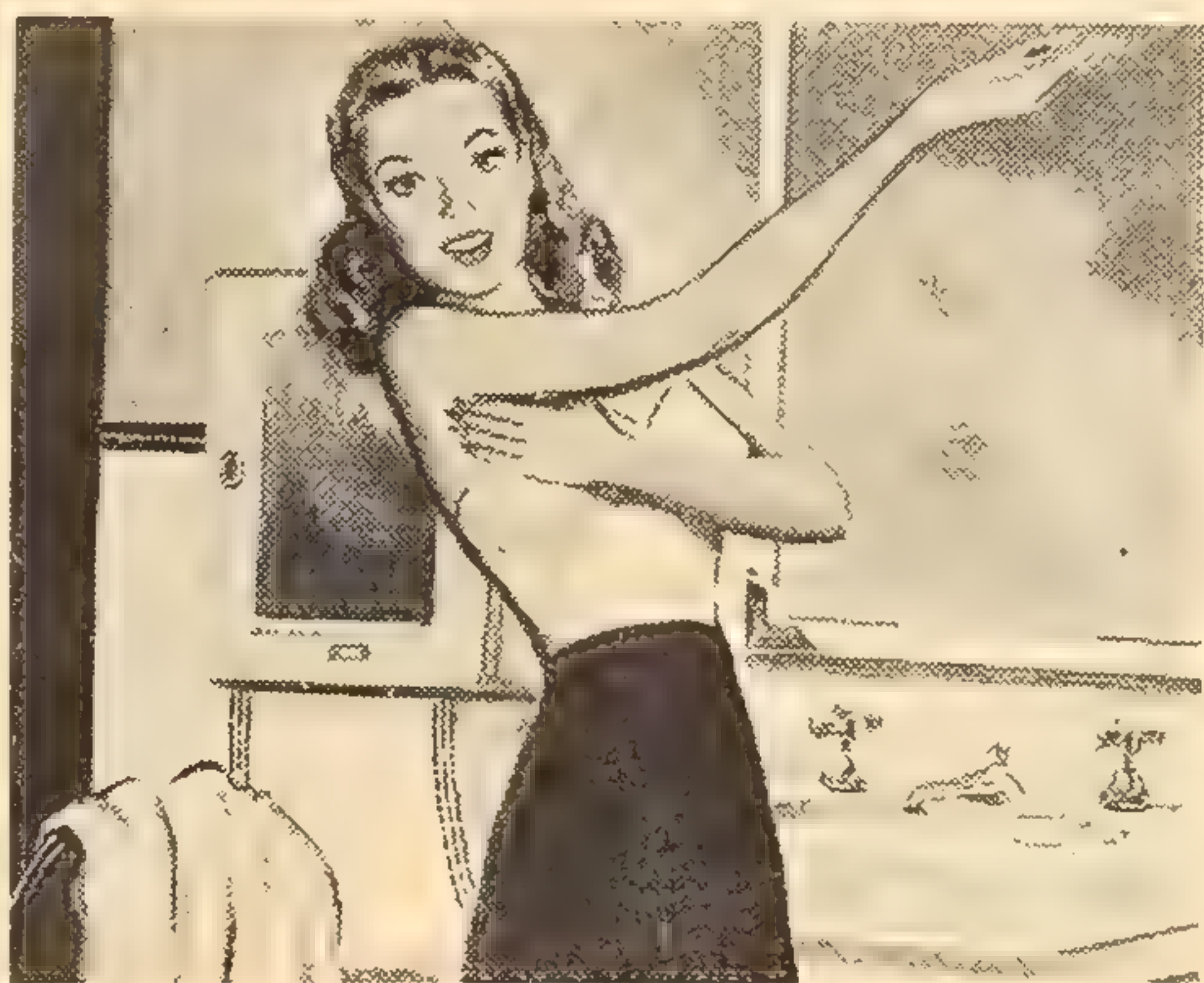
Give the Boss a Break, Sister!

Every day the same mistake
Yet just half a minute
would prevent it!



PRIVATE

Something's wrong all right—and it's *you*, Sugar! But don't expect your *boss* to point out a fault like underarm odor. It's up to *you* to avoid offending. So step on it, before he buzzes again, and buy a jar of Mum.



Mum does the trick—in 30 seconds. You're safe all day from risk of underarm odor. When you ask for Mum, you say bye-bye to the blues a girl gets when she's frowned on—and doesn't know why.

You're going over big with the boss. And doing fine, thanks, with the rest of the office force, too. Yes—*thanks to Mum*—one of the most dependable little partners in charm a working girl ever had.



Product of Bristol-Myers

MUM

TAKES THE ODOR OUT OF
PERSPIRATION

SCREENLAND

Mum's Quick—Only 30 seconds to use Mum. Even *after* you're dressed, even when you're busy, you still have time for Mum.

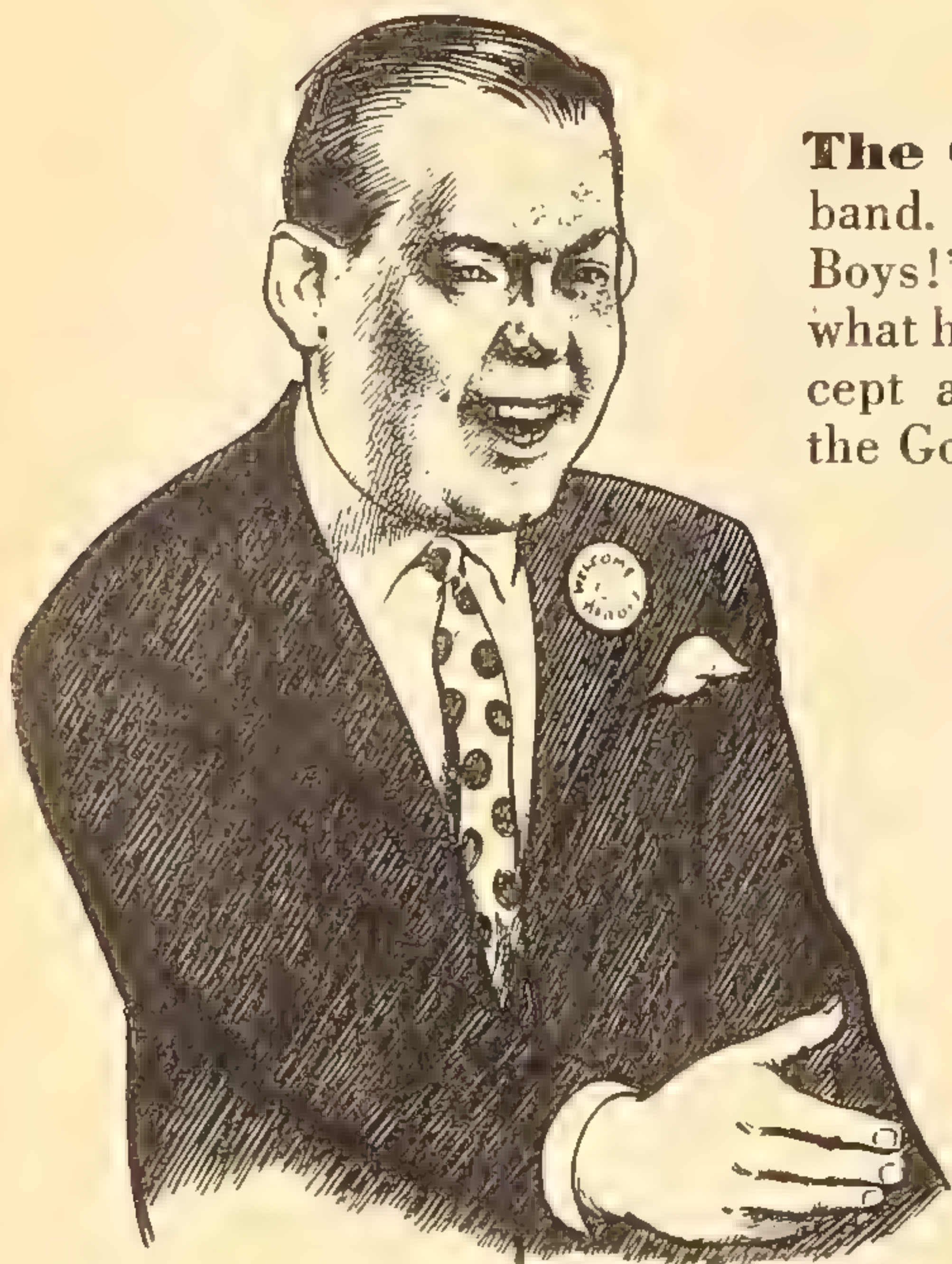
Mum's Safe—Won't irritate skin. Won't harm fabrics, says American Institute of Laundering.

Mum's Certain—Mum works instantly. Keeps you bath-fresh for a whole day or evening.

For Sanitary Napkins—Mum is so gentle, safe, dependable that thousands of women use it this way, too.

The Reception Committee-

(KNOW ANYBODY HERE?)



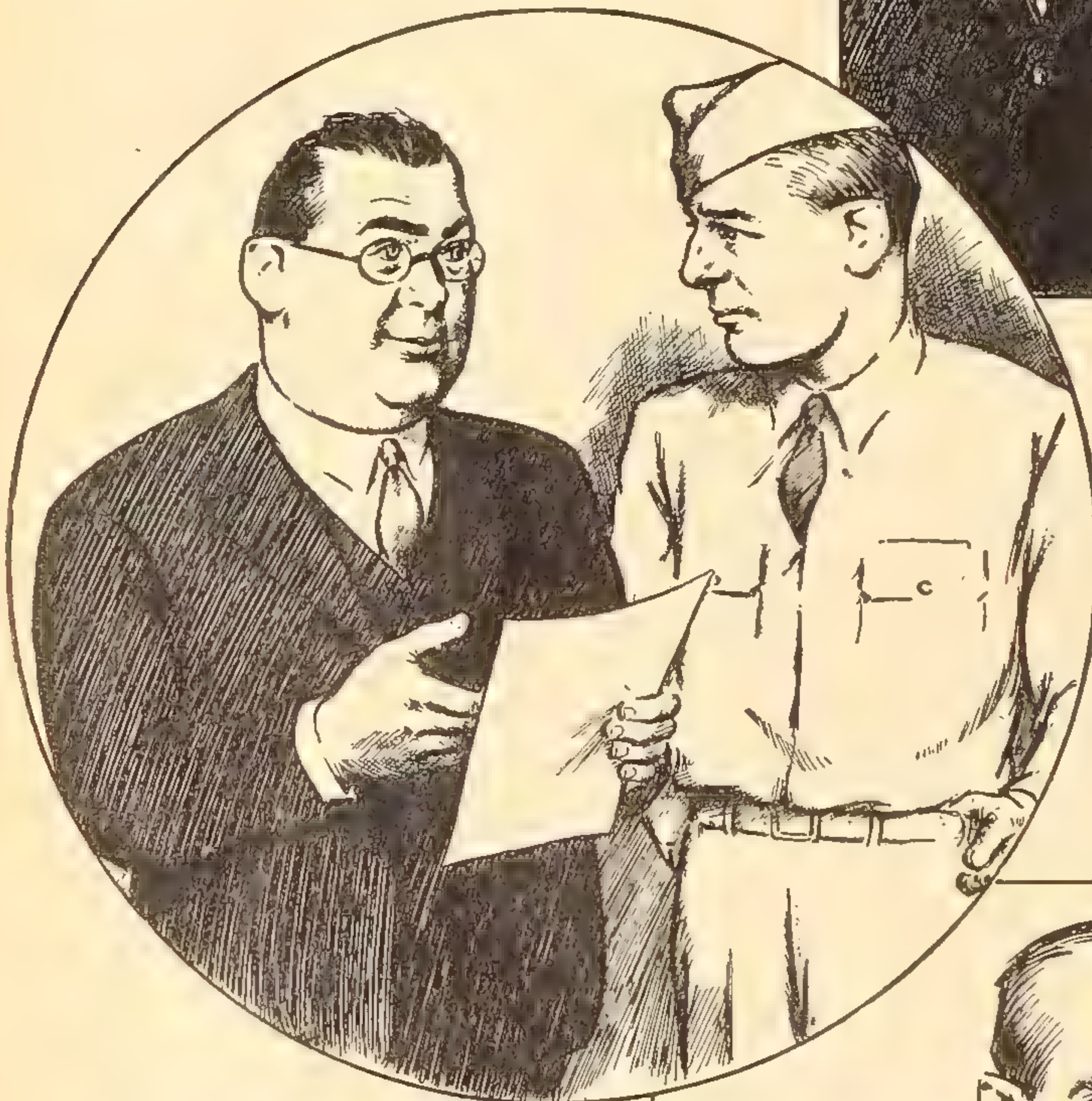
The Greeter. A one-man brass band. "Nothing's too good for Our Boys!" he always says. And that's what he gives them. Nothing... except a big hello. Help? "That's the Government's job," he says.



The Clutch. One like her in every town. Always leaping to help some disabled veteran over a pebble. Practically blubbers while she's doing it. Succeeds in making the veteran feel he's ruined for any normal life. Or career.

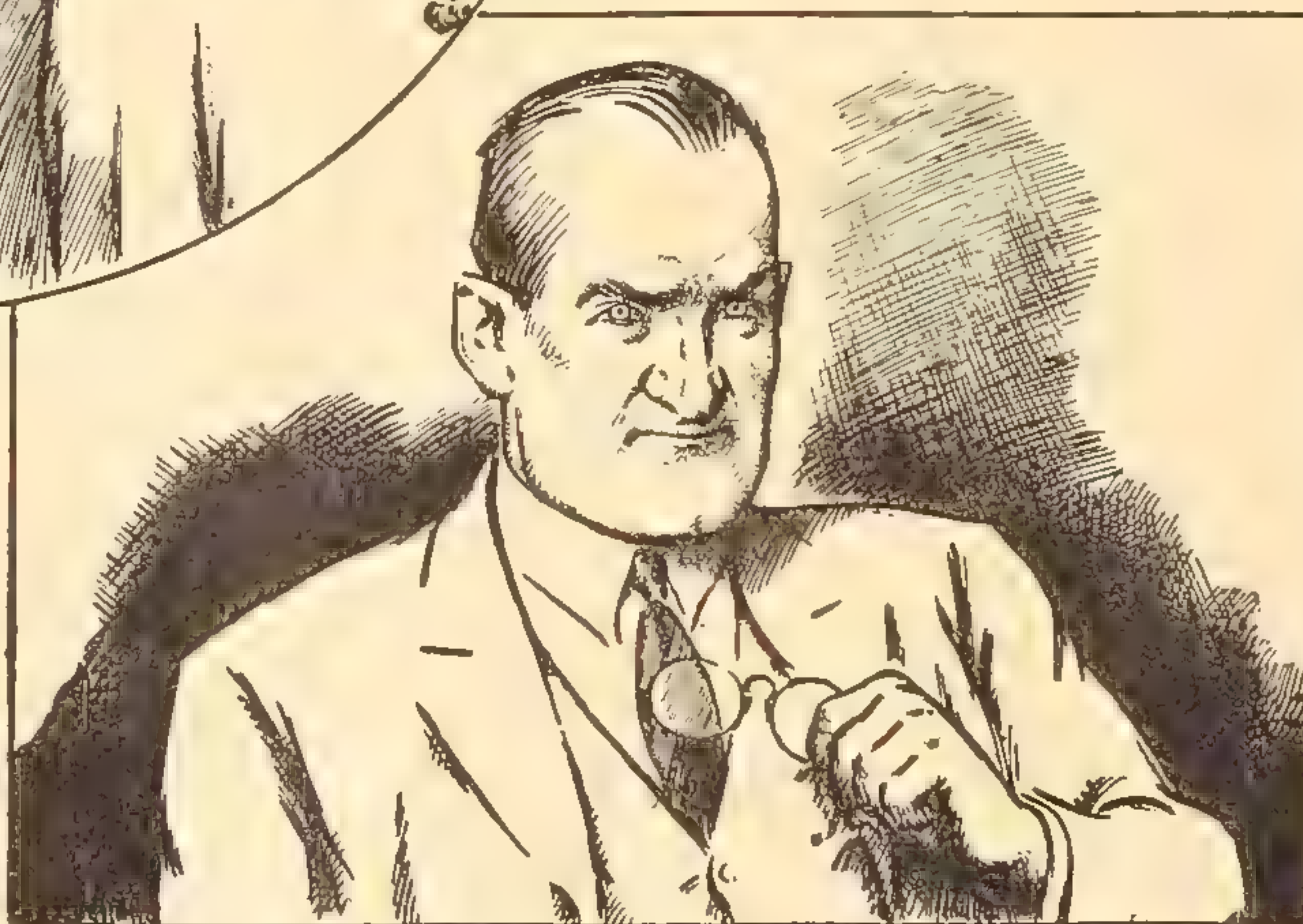


The Bloodhound. "It's OK, Sailor, you won't shock me! Ever knife a Jap? How does it feel to be bombed?" The War's just one big adventure story to him. But it hasn't been for the sailor. He wants to forget it—not talk about it.



The Patriot. Always talking about all the things he goes without. Mentions the War Bonds he buys as though he were doing the Government a favor. This makes veterans (who've been buying plenty of Bonds themselves) wonder whether we had the right people in foxholes.

Prepared by the War Advertising Council, Inc., in Cooperation with the Office of War Information and the Retraining and Reemployment Administration.



The Rock. He's nerveless. The Iron Man. War hasn't affected him. Can't understand why discharged veterans are allowed 90 days to relax before going back to their old jobs. Can't understand why they should need time to get over the War. He doesn't. Combat Officers would love to have this type in their care for a while.



Blue Ribbon Citizen. Like all good people, she asks no questions, weeps no tears, doesn't stare at disabilities. To her, a returned veteran is an abler, more aggressive and resourceful citizen than the boy who went away. She's proud of him, proud to know him. Anxious to be of real help. She's the kind of person we should all be.

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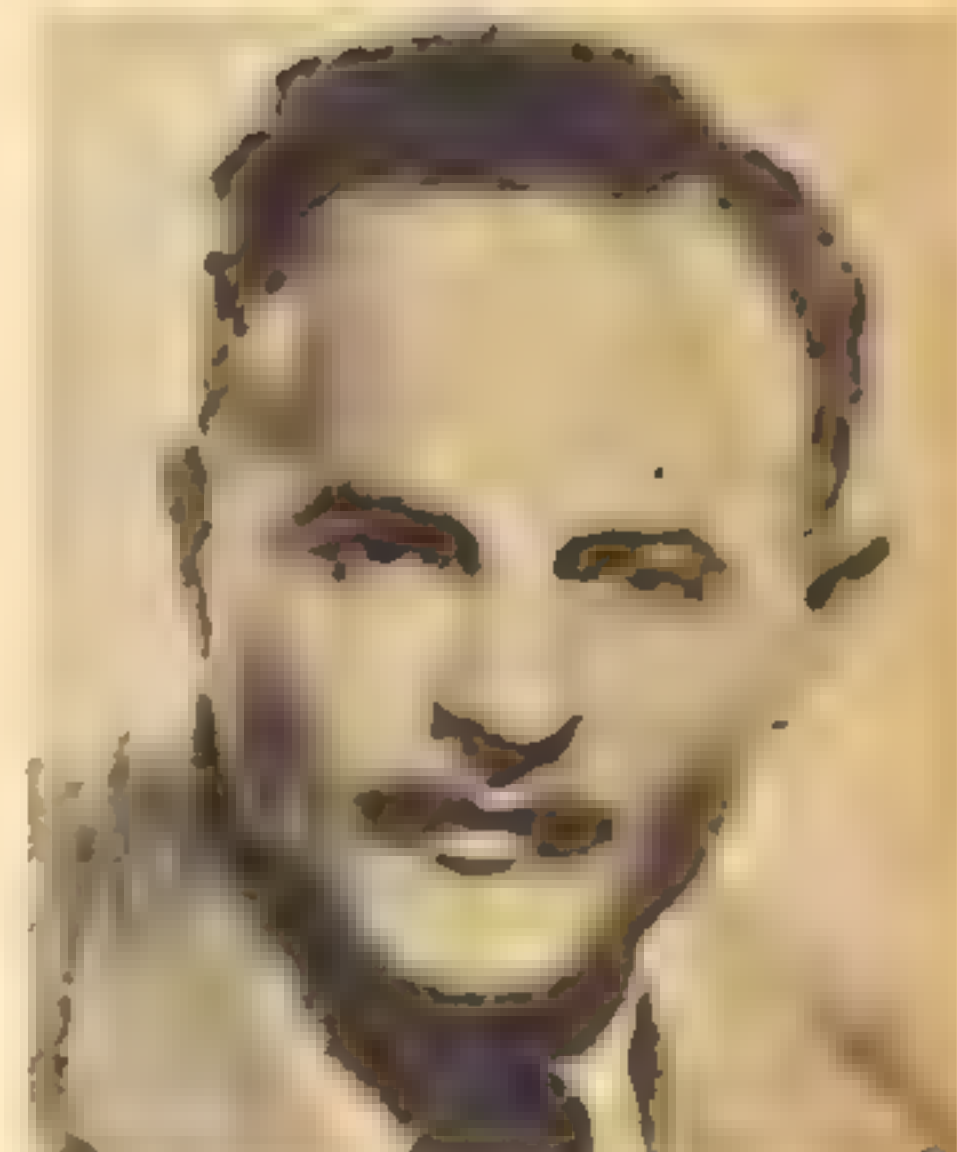
The Editor's Page

AN OPEN LETTER TO THE PICTURE PUBLIC

Mr. Zanuck, meet your Public! Folks, Mr. Darryl Zanuck. He's someone you should know. It is about time for motion picture audiences to get acquainted with the man behind the picture. The man who makes the wheels go round. The man who selects the stories, develops the stars, shoulders the responsibility for big productions. You may have visualized the Hollywood Producer, if you thought of him at all, as a massive figure behind the biggest desk in the world, an aloof and inaccessible fellow who rules a great studio with a rod of iron. That's not the true picture at all. Zanuck isn't like that. He has made some great motion pictures chiefly because he is so much concerned with what is going on in the world around him. Far from living a plush dream existence, he is down to earth, he has never lost the common touch—that's why such pictures as "The Grapes Of Wrath" and "How Green Was My Valley" and "A Tree Grows In Brooklyn" have come from his studio. With sincerity and daring he has

made pictures which had to be made: "Wilson," for example, where he staked a fortune on an ideal. Oh, he knows glamor has a place, too; he proved it by introducing such charmers to screen audiences as Alice Faye, Betty Grable, Gene Tierney, Maureen O'Hara and, more recently, Jeanne Crain and June Haver. It is Zanuck who is giving handsome John Hodiak his big acting break in "A Bell For Adano."

Yes, here's someone you should know; and that's why, on the 30th anniversary of the company now called 20th Century-Fox, to which he has contributed so much, I think Darryl Zanuck rates our SCREENLAND Oscar. Don't you?



Darryl Zanuck

Delight Evans





THERE'S

Something new! Hollywood's youngest star is interviewed by a 10-year-old admirer

By
Peter Schuyler
Wendell

Original drawings by Margaret O'Brien. Here, impression of a native encountered on the moppet's Mexican vacation.



"To Petter Love, Margaret O'Brien is signature this draw left. "Petter" is interview Peter Wendell, hims

Margaret's version of a glamor girl is seen at right. Margaret would rather draw than anything—except act in the movies.



Self-port Margaret O'Brien's pressio herself is r er auster and are t angelic w we see spr ing? (At l

MAGIC IN Margaret

ALL ACTRESSES seem to have something special. They either have smiles that are wonderful, or teeth, or voices, or beautiful eyes. Margaret O'Brien seems to me to have all of these things, except one tooth, which was just coming in at the time I interviewed her.

Even with half a tooth missing, Margaret is the most beautiful actress. Maybe she isn't the regular idea of what people call beautiful, but here is how she impressed me. She glows. Her hair shines like the star she is, and her face has a light in it that never goes out. Her eyes are merry mostly, and brown, and they shine, especially when she smiles they light up and twinkle. When she is thinking, they look like Bambi's eyes, soft and off into space eyes, like she was seeing something special that wasn't even there. That's when she's thinking of course. When she is talking to you she looks straight into your eyes, into you, sort of, like she wants to know what you're thinking too. And when she laughs they catch on fire almost, and crinkle up at the corners.

If you saw her in "Music For Millions" you saw the one tooth missing on the upper right hand side. The one that is coming in is nice and white, and straight, and I am glad, because now, inside on her front teeth she has to wear little gold braces.

We went to have lunch with her when she was visiting New York at the Waldorf Towers, like a princess, in a tower. But Margaret isn't like a princess at all. She is just like the girls on your block, only maybe more gentle. She reminds me of the girl I dance with at dancing school, sort of plain, in a beautiful way. I mean her hair isn't curly or golden, and you don't notice any particular dimples in her cheeks. But everything about her is just nice and sparkly. Her hands are lovely and on one finger she wears a little diamond ring that Jimmy Durante gave her. A good deal of the time she uses these nice hands to draw with. She draws princesses and angels, and she copied a lovely advertisement from a maga-

zine of a gentleman drinking some whiskey. If you want her to draw your mother or somebody you know, you describe what they look like and Margaret draws them from her imagination. She draws anything, she can make a Mexican, or a nun, or a glamor girl. Whenever she finishes a couple of drawings, she always asks her mother which she thinks is best. When her mother decides, Margaret writes on that one, "To Mother, Love, Margaret."

She has a pretty Aunt too, named Marissa. I will tell you something funny about this. I asked Margaret who her favorite actor is. She quickly said, "Lassie." Well, one day in the commissary, that's where you eat lunch if you are a moving picture actor, Margaret saw Director Fred Wilcox who was making a picture with Lassie. She turned to her aunt and said, "Why don't you marry Mr. Wilcox? Then you both would come and visit me every day and bring Lassie!" Isn't she smart?

If you saw "Meet Me In St. Louis" you will remember the scene where Margaret dressed up on Hallowe'en and was scared because she had to ring the doorbell of the crankiest man in town. Well, on last Hallowe'en, Margaret and some friends dressed up for real, not just acting, and went out and rang doorbells. Margaret said that was much more fun than doing it in the picture.

I asked her what she wants to be when she grows up. She has three choices. She either wants to be a nurse, a nun, or an ice skater. She skates pretty well for a little girl. When she was in New York she skated at the Rockefeller Plaza. She said she might be able to go the day after we met if she didn't have to do some radio program and would I go. Since the

(Please turn to page 70)

Margaret shows her admiring interviewer, Peter Wendell, one of her magic tricks, below. Her canary, Francesca, is her favorite pet. Right, proving it's possible to "play Indian" even in a hotel apartment in New York.



EDITOR'S NOTE:

Peter Schuyler Wendell was ten years old on April 6th. He attends Trinity School in New York City, is in the fifth grade. Like many other boys his age, Margaret O'Brien is his favorite motion picture actress. Therefore, it was with pardonable pride and considerable zest that he took on the job of his first interview. Peter found Margaret and he had many things in common. They are both fond of ice skating, magic tricks, and 'secret codes,' as you will see by the story he has written about his visit with Margaret. Here, then, is a sketch of the youngest and one of the best loved actresses of Hollywood, as seen through the eyes of a contemporary. D. E.



By Gladys Hall

"He didn't give me the swoon-droops!" confesses Lauren about Bogey. But that was before she was teamed with him in "To Have And Have Not"

BACALL'S Slant on BOGART!

BACALL said, "I love Bogey as an actor. Although I must say that before I met him, in Hollywood, he was never a favorite of mine—in the sense, that is, that Bob Montgomery was, and Leslie Howard. I always admired Bogey's work, but I wasn't a fan. He didn't give me," she grinned, "the swoon-droops."

"As soon as I started to work with him in 'To Have and Have Not,' I *knew* how swell he is. He takes his work seriously. Yet he isn't heavy about it. He knows a great deal about the business, practically everything. So he has complete authority in everything he does. He has great force. And great emotion. And, of course, he gives you so much, you can't help reacting to him. He helped me a lot. If I was having trouble with a scene, he'd make suggestions. They were always right. He put me straight about a lot of situations and stuff I might have muffed without him. Like the time I made a flip crack to someone and Bogey drew me to one side and 'Slim,' he said, 'don't try to be a Character so soon.'

"As a friend, he's swell, too. A very bright guy. Keen mind. And not impressed with himself. Not a phony. Both of us hate phonies with an honest passion. In fact, anti-phonyism is Bogey's crusade. And mine. So we get along great."

Speaking of Bogey's statement to a newspaper man that he is in love with her and, when free, wants to marry her, Bacall said: "When the reporters question me about it, I try to handle it by saying, 'Can't I have just one' (Please turn to page 76)



First still, left "The Big Sleep" Bogart-Bacall pi It's a mystery, w call's part so like Slim in "To And Have Not left, Bacall arr New York for fir since her smash Hollywood and the red carpet for her. In the station where th four friends had ered to see her movie-town, on turn fans, re cameramen mobt

Big Team

Most talked-of team in motion pictures, Lauren Bacall and Humphrey Bogart, will soon be seen in their second film together, "The Big Sleep," following their sensational success in Warners' "To Have and Have Not," also directed by Howard Hawks



What next for the elfin Miss Jones? An ace reporter puts Jennifer's private and professional lives under an x-ray eye

By Alice Benton

ALL HOLLYWOOD is wondering about Jennifer Jones. With "Since You Went Away" she stepped from the saintly Bernadette to become the G.I. ideal of the girl to come home to. All this causes Hollywood to discuss her versatility and her ability as an actress.

But Hollywood wouldn't be the average small town it is if it stopped there. Jennifer's private life comes under an x-ray eye, too. For she is still married to *Private Hargrove* (Robert Walker, to you), despite the fact they are estranged. Jennifer and Bob weathered the break with good taste and without fanfare or name-calling, but have never made public the cause. So Hollywood, accustomed to keeping up with the goldfish bowl existence of its denizens, wonders what happened to two nice kids.

In spite of the spotlight that has been focused on the pert-faced Jennifer, her life seems to have worked out surprisingly well. She lives in a comfortable house with her two children. Her career

is in the capable hands of David O. Selznick. Bob telephones her every day. And Jennifer, herself, is in a light-hearted happy mood. Right now, the world is her oyster. But even in fabulous Hollywood, there's just so much—there isn't any more. So, in every gathering place, you hear this question: *where now, Jennifer?* A few million people would like to know.

"The first thing you have to remember," says Jennifer, "is that much of my life centers around the children. When I stepped off the train in California, I didn't think—'Hollywood! Now my career begins!' No, the very first thing I thought was, 'Won't California be lovely for the children?' I love the fragrance of the air, the exotic flowers, the sunshine in November."

As she spoke, Jennifer's expression held warmth and laughter. Her face is not so beautiful as it is sexy, and it strikes a note of wonder to realize that this laughing, vital, very disturbing girl created the spiritual *Bernadette*. Speak-

ing of her children brought out all that surprising warmth and color, but it was noticeable at first glance.

"Michael's three and Bobby is four," Jennifer said. "They live with me and go to nursery school between nine and twelve. When they are finally through with nursery school, I want them to go to public school because I think it's important that they are with every type, not just specially privileged children, who are so often little brats. I want them to be 100% regular American boys. While they are growing up, I'll never object to anything they want to do in



Though estranged, Bob Walker still telephones Jennifer every day. Their two children are the bond between them—Michael, three-years-old, and Bobby, four.



Producer David O. Selznick, this year celebrating tenth anniversary of his Selznick-International Pictures with release of "Spellbound," starring Ingrid Bergman, also "discovered" Jennifer Jones, who will next star in "Duel In The Sun," playing opposite Gregory Peck.



life, any definite interest they have. Of course, I'm like any other mother, and I would be terribly thrilled if they chose some time-honored profession like engineering or medicine. All mothers dream their children will grow up to be President. But if they want to be actors, or firemen or forest rangers—if that's what they really want—I'll want it for them, too. Bob and I will never impose our own tastes and desires on our children.

"For of course I still consult with Bob. We talk about the children every day over the phone. We decide the schools they should attend, if they

should go see the dentist, whether it's time for winter clothes, diet changes—everything! I want them to have his influence all their lives. I'd be frightened to death if I thought I had to bring them up all by myself. If they were girls, I might feel differently, but it takes a man to understand boys.

"Besides, Bob's children look and act so much like him—they're all Walker. Because of this he understands them better; they are kindred spirits. I love them to death, but I must admit they aren't a bit like me. For one thing, Bob is very close-mouthed. You ask him

what he has done at the studio that day, and he replies, 'Oh, just the usual.' No descriptions, no gossip, no light chatter such as girls indulge in. As a matter of fact, this can be very irritating. I remember the first day the boys went to nursery school. When they came home, I was dying to know what had happened, wanting to *share* the experience with them. I was very patient, but they were silent. Finally I asked, 'What happened at school? Did you like it?' They answered with a nod. At last I put them on a bench and said, 'Now

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See Jennifer soon in "The Love Letters," Joseph Cotten, shown with her on the set at Mount Studios, as her co-star. At left, Jennifer gams "muddied-up" for a scene.



WHERE NOW, JENNIFER?

Something New for the BOBBY-SOXER

Take a bow, kids! Tom Drake
is for you, squeals and all

By Jack Holland



IT WAS one of those usual Hollywood preview audiences. The same blasé press; the same adult paying public viewing the proceedings with something bordering on indifference—and a scattering of the youth now known as bobby-soxers.

It was a fairly uneventful picture. That is, until a young man suddenly came on the screen in a flash shot. The minute he was seen—and through a mist effect at that—a great chorus of squeals and “Oh’s” and “Ah’s” soared over the theater. Tom Drake was *in*. The bobby-soxers had discovered a new hero. And when they discover, a star is born.

The way it looks from here, Tom is going to join the limelight now held by Van Johnson and Frank Sinatra. He’s going to be squealed at, adored, sighed over, whether he likes it or not. So—does he like it? What does he think of these bobby-soxers, anyway?

Tom and I were sitting in Mike Romanoff’s swank eatery talking about these youthful enthusiasts. Tom is a rather shy person, completely unimpressed with himself, and definitely unaware of the hit he has made opposite Judy Garland in “Meet Me In St. Louis.”

“To begin with, I think the name ‘bobby socks’ is misleading,” Tom said

without any hesitation. “They aren’t the jerks they’re said to be. They aren’t simply the part and parcel of a set whose main interest in life is wielding a tennis racket or getting into a hopped-up car. They aren’t juvenile delinquents either, as some people like to classify them. If they were, they wouldn’t be spending their time at the movies. No, to me they’re a sample of the youth of today—excited, gay, carefree kids, without any inhibitions or reserve.



Wally Beery is the star of “This Man’s Navy,” but it will be six-footer Tom Drake who will rate the sighs and squeals of the bobby-soxers.

Tom follows up his hit performance with Judy Garland in “Meet Me In St. Louis” with another good acting job, opposite pretty Jan Clayton, above, in “This Man’s Navy.”

“Their squealing and their yelling are only their ways of demonstrating their enthusiasm for a personality. And it’s all good, clean fun. So why do so many people look upon them with disgust? Why ridicule their enthusiasm? Why make them out to be problem children when they’re far from it?”

Tom’s defense of the much-maligned bobby-soxers was timely. It came when much of the theater-going public was willing to commit mayhem on the next girl who so much as squeaked at a star on the screen. But let’s look at the facts. Let’s see whether these kids are a nuisance—or as important to the movie industry as any sober-minded adult.

“These girls are *very* important to the movies,” Tom stated flatly. “That’s obvious. Just look at the pictures being made today. Look at the emphasis being placed on youth. Studios are even judging players by how high the squeals are. The bobby-soxers are making stars in a sensationally short time. Judy Garland told me once that it took her seven years
(Please turn to page 87)



LUCILLE BREMER

Saluting Spring is MGM's lovely new red-head, first seen in "Meet Me in St. Louis," next featured with Fred Astaire in "Ziegfeld Follies." Former member of the famous Rockettes, Lucille was singing and dancing in a New York night club when spotted by producer Arthur Freed. Now it's the Hollywood glory road for Miss Bremer.

The star whose career was built on a series of mild successes is finally coming into his own

By S. R. Mook



Morgan, in DEMAND

WHEN Warner Brothers suddenly awoke to the fact that Dennis Morgan was receiving more fan mail than any star on the lot, no one was more surprised than they. They hadn't realized he was a big star.

When a magazine appeared with a cover-line story, "Can You Help Dennis Morgan?" no one was more surprised than Dennis. He hadn't realized he needed help. But he does. The poor boy has never had a hit picture to bless himself with. His entire career is built on a series of mild successes and flops.

It seems a couple of eons ago (actually

it was eight or nine years) that MGM released to a palpitant public the supposed celluloid biography of The Great Ziegfeld. The plot of the story has been lost in the maze of the years but the pageantry of the immortal "A Pretty Girl Is Like A Melody" number lives on. In memory, the seemingly endless parade of beautiful girls descending a circular staircase is as vivid today as then. And, with them, there is the memory of a good-looking young chap in a white satin costume singing his little heart out. Even in pictures it is not often one encounters a man with his natural good looks.

He was billed as Stanley Morner and everyone in Hollywood was thinking what a lucky guy he was to get an introduction to the public like that. When the smoke of battle cleared away the horrible truth came out. Stan *had* sung the number BUT—the studio wanted more of an operatic voice and had dubbed in Alan Jones'. Instead of the lead everyone had confidently expected to follow his big hit, his next part was a very minor one (a purser on a ship or something of the sort) in a B picture. Shortly afterwards the studio released him from his contract.

Keep your eye on Dennis Morgan from now on! He gets prize part of Col. Robert Lee Scott, Jr., in "God Is My Co-Pilot." Below, Col. Scott shows the flag sent him by General Chennault.

Best rôle of his entire career comes to Dennis Morgan, and he plays it to the hilt. As the famous pilot, he gives a good, sincere performance. Below, family scene with Andrea King.

Morgan receives more fan mail than any star on the Warner Bros. lot, even though "God Is My Co-Pilot" offers him first really important rôle in a "big" picture. Here, with mascot.





He signed with Paramount a little later and became Richard Stanley. Ill-luck dogged his footsteps. The man who had signed him—who was interested in making a star of him—left the company. Dick languished on the lot for two years and they let his option lapse.

Warner Brother signed him and he underwent his third name change. This time he emerged as Dennis Morgan. At last he began appearing regularly in pictures, even though they were unimportant ones. Then he made "Three Cheers For The Irish" with Priscilla Lane, in
(Please turn to page 65)

Inspired by Col. Scott's own fine book of his war experiences, "God Is My Co-Pilot" packs a wallop. Below, Morgan shares dramatic scene with Alan Hale, playing a chaplain.



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How'd You Like To See Stars?



Mary Lou Van Ness is just a girl with a job—but what a job! Her bosses are some of your favorite stars. Read here about her fascinating work

**By
Constance Palmer**

WOULD you like to know Joan Fontaine's private telephone number? Would you like to dial it and hear that lovely voice thank you when you tell her Miss Lillian Gish will be most happy to dine next Wednesday evening at eight?

How would you like to have Bob Hope send his car to your house late at night to pick you up? And then whisk you to his house, where he would dictate a rapid-fire radio script until three in the morning?

Would you like to try all over town in vain to locate a fishing-rod for Marjorie Reynolds or three turkeys for Sue Carol right after she and Alan Ladd suddenly decided to have a few friends in that evening?

And, leave us face it, how would you like to write business letters for Ed Gardner of "Duffy's Tavern," who dictates just the way he talks on the radio?

But of course you'd like a job like that. Who wouldn't? Think of the glamor. Think of the fun. Then stop and think. So don't make a dash for the first westbound limited, because you can't win when you get to Hollywood. The fact is, there's only one such job in the entire motion picture industry and Mary Lou Van Ness has it. Not only that, but she dreamed it up herself and, after working the plan out carefully in her mind, marched herself into the offices of three big executives—one, two, three—at the Paramount Studio and sold the idea to them.

Thus, the first studio "Artists' Secretary" came into being. To call the job an innovation is to put it mildly, and to credit motion picture executives with a receptive ear is startling. Who ever heard before of making things a little easier for the actors and actresses who, actually, are the only ones the public sees and knows and who are the real foundation of the picture business?

It was amazing, but it worked. Just a year ago, they gave Mary Lou a unit in Dressing-Room Row at Paramount, where it would be easy for everyone to find her, hung a shingle outside the door, parked her own personal, sky-blue bicycle in the shelter under the steps and told her to go to it.

Then she started organizing her plan of campaign. There are two sections to her unit. The front part she had furnished by the studio as a tiny, cheerful living-room. There's a radio, telephone, pad and pencil for notes, smart striped-satin divan, lamps, occasional chairs and tables, ash-trays, gay flower-prints on the walls, an electric hot-plate for brewing a pot of tea or coffee—everything to comfort the tired body and ease the perplexed mind.

The inner room is Mary Lou's office and the door between has double Yale locks. For in this room are the lists of

private numbers, the loose-leaf notebook with records of every call—name, date, message—and the locked, three-drawer steel file.

On her desk, beside her own phone, card-index and letters, is an ingenious contrivance of a dozen minute pads pasted on a piece of cardboard about the size of those that come back from the laundry in men's shirts—if you know a laundry. When Mary Lou's telephone rings—which it does constantly, as I shall tell you in a moment—she makes her notes of the conversation on these little pads, tears off the sheets, classifies and segregates them. Then, when she has enough, she hops on her bicycle and pedals off to the sets where "Too Good to be True," "Love Letters," "The Affairs of Susan," or "The Virginian," are shooting.

The phone rings continuously because every time a call comes to the main switchboard at Paramount asking for a player by name, it is automatically transferred to Mary Lou. This was part of the plan she worked out herself and it is easy to see how it eliminates confusion, mistakes and duplication.

Many of the calls are from school-girl fans wanting to talk to Alan Ladd, for instance, in person and immediately. Mary Lou answers with the invariable reply she uses for all calls.

"Mr. Ladd isn't in right now," she says smoothly, making like Alan's own private secretary. "May I take a message?"

No, there's never a message. They just want to talk to him right away.

"Well, will you leave your name and number so Mr. Ladd can call you when he comes off the set?"

This never fails to floor the slick chick. She just gulps and hangs up.

Another frequent pest is The Old Friend From Back East. This one even tops The Old School Chum or The Old Family Friend. A certain Mr. Johnson, The Old Friend From Back East, long-distanced Cass Daley five times in one day from Riverside, protesting that he must talk with her at once. Cass had never heard of him and to Mary Lou fell the task of calming his bibulous insistence.

She handles these importunities with infinite tact and gentleness. The player is always "on the set in the midst of a scene" or "on location" or "out on a Bond tour" until the persistent one eventually gives up.

Mary Lou also acts as liaison officer and unofficial censor of calls that may be transferred to the player's home. Your interviewer, leading with her chin—the daily double—asked what happened when The Old Girl Friend from Days Less Affluent insisted upon renewing old acquaintances.



Stars seen on these pages—Joan Fontaine, Bob Hope, Betty Hutton, Alan Ladd, Ed Gardner, Diana Lynn, Marjorie Reynolds, Bing Crosby, and other Paramount stars—have reason to be grateful for Mary Lou's helping hand.



At left, Mary Lou answers call to take Dorothy Lamour's dictation between scenes of "Masquerade In Mexico," stops to give Sonny Tufts, below, a telephone message, gets a shopping order from Veronica Lake, then back to her office to carry through her various chores, aided by assistant.

Mary Lou dropped her eyes and smiled a little smile. "Those calls never get through," she replied demurely.

Before Sonny Tufts finally got a telephone installed in the house he bought a few months ago, all messages, social and business as well as his daily call to work, were handled by telegram, with Mary Lou as the middle-man. While Dorothy Lamour was living near the camp at San Bernardino where her Major-husband was stationed, or visiting his family in Baltimore, or on bond tours, Mary Lou was perhaps the only one who knew where to reach her at all times.

When Diana Lynn and her mother missed connections, it was Mary Lou they both called to find each other. When Olivia De Havilland, in Canada, wanted to get in touch with her sister, Joan Fontaine, in New York, she long-distanced Mary Lou, in Hollywood.

Betty Hutton's the most popular and Paulette Goddard the most business-like: Betty got five invitations to dinner in one day and Mary Lou buzzed out to the set on her trusty bike, the five little slips fanned out like any good poker hand. Betty picked the king and discarded the rest.

Paulette, starring in "Kitty," has innumerable business calls, for that smart girl has a finger in many a profitable pie. Bing Crosby should really give out for a secretary of his own, because at least six out of every ten calls are for him. There are horse-calls from all over the country—New York, Florida, Virginia, Canada. The horses themselves don't call, silly, it's men calling *about* the horses, see?

Mary Lou's also the custodian of the expensive fur coats actresses don't want to tempt the light-fingered with on the sets. During the cold months she usually has three or four every day locked in a closet.

She's banker, too, for rolls of bills players don't care to leave lying around loose when they're in a scene. It's a hasty, "Here, Mary Lou, will you take care of this for me?" and a hundred-dollar wad is thrust into her hand. She counts the money carefully, seals it in an envelope marked with the player's name and locks it up in the steel file.

Once she played a very pretty Miss Sherlock Holmes when Brian Donlevy called her frantically one night at her house to tell her he'd lost a gold key he valued a great deal and what could be done about it? It was a gift from a dear friend, a memento, and its loss upset him very much indeed. Whistling to the blood-hounds, Mary Lou questioned him closely about every place he'd been since he'd seen the key last. Sifting the testimony, she traced it to the photographic gallery where Donlevy had been making publicity stills for "Two Years Before The Mast" the afternoon before. Sure enough, there was the key in (Please turn to page 97)



Why

In her latest film, "Night In Paradise," Merle Oberon wears an array of stunning costumes, shares love scenes with Turhan Bey, below, in this Walter Wanger production for Universal.



Oberon's Titled Marriage Failed!



Exotic Merle confides the true cause of her marital rift with Sir Alexander Korda

By Elizabeth Wilson



MOST people I know, though we might as well face it I know the wrong people, cling to titles and money with sort of a vise-like grip that even a Houdini couldn't break. But not Merle Oberon. Merle is letting both these luxury articles, on which there has always been a priority, slip through her fingers like so much sand at Santa Monica. It isn't because she isn't right bright, though heaven knows I would suspect her of arrested development if I didn't know her so well. (Imagine tossing aside a fortune and a title!) It's because she's a sincere, honest, straightforward sort of person who doesn't go in for hypocrisy.

Although Hollywood has had a feeling that all was not well with the Kordas, just the same Hollywood was considerably aghast when Merle recently announced that she planned to divorce Sir Alexander Korda, her Hungarian-born British movie magnate husband.

A year ago, on one of his infrequent trips to America, Merle met Sir Alexander Korda in New York and frankly discussed with him the problems of their

6,000 miles apart marriage. At that time Merle suggested that they get a divorce, but Sir Alexander urged her to wait until after the war. Merle has always had a great respect for her husband's wishes so she agreed with him that they should wait.

But it turned out to be a most embarrassing year for Merle. Friends have a way of asking questions. So have reporters, columnists, and magazine interviewers. And Merle being a friendly nice person, not at all adept at Hollywood double talk, and certainly as poor a liar as ever occupied a star's dressing room, was pretty miserable about the whole thing. She decided that the best way to avoid being deceitful was to avoid seeing people. So, suddenly, Merle who had always been one of the gayest, and certainly one of the most attractive, members of the film colony sort of disappeared completely from Hollywood's social life. She bought a beach house miles beyond Malibu, without a telephone (smart girl),

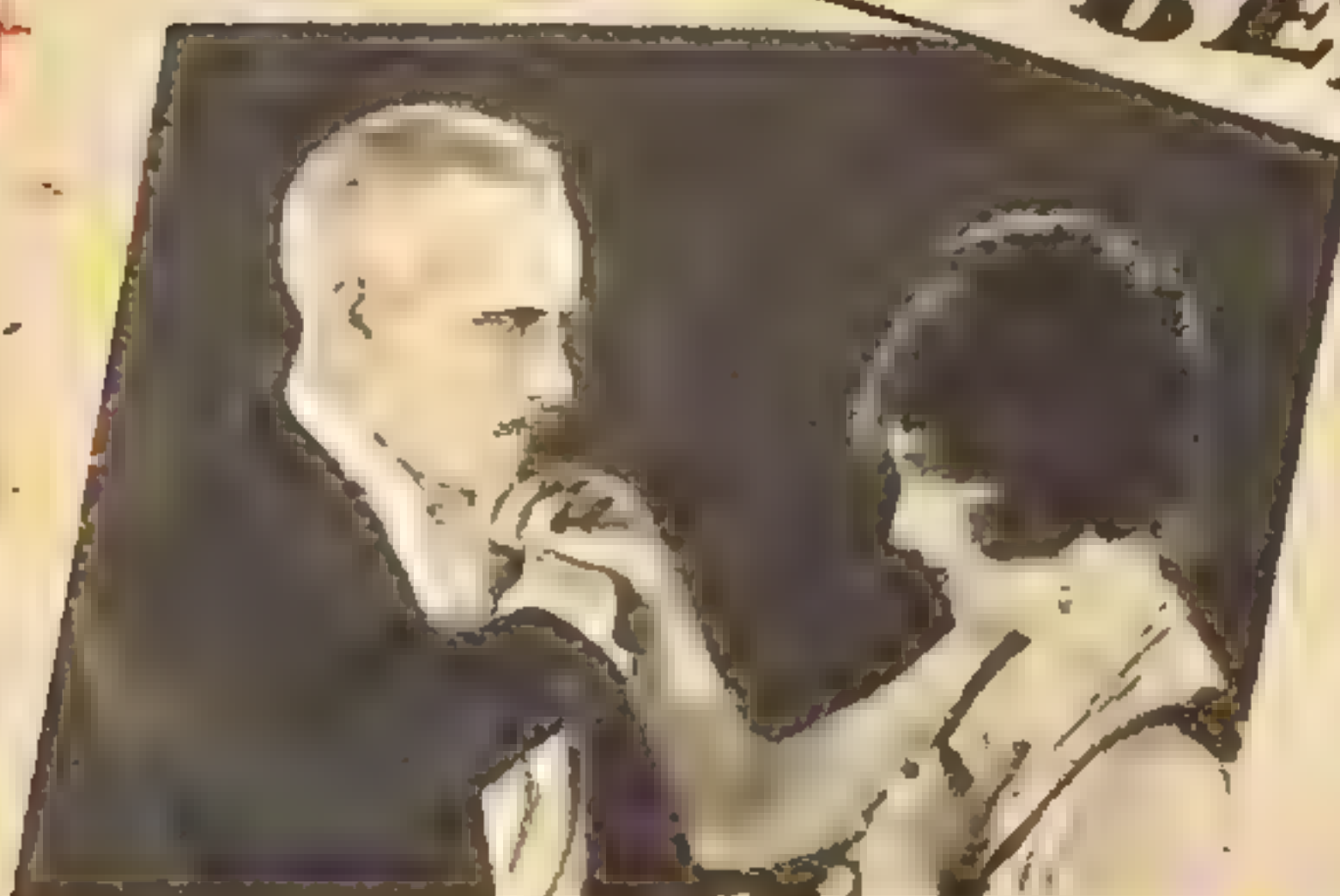
(Please turn to page 78)



Below, eye-filling bubble bath sequence from "Night In Paradise" and, right, co-stars Oberon and Bey in one of many thrilling moments from the picture. Upper right, Sir Alexander Korda and Lady Korda in happier days.



THIS HAS BEEN GOING ON FOR 30 YEARS!



Lewis Stone and Estelle Taylor turn on the heat in "A Fool There Was"... an early Fox Release

Styles change in love and movies. But for 30 years, 20th Century-Fox has been delivering the hits to the Movie Fans of America!

Now, we invite you to celebrate with us the climax year of three decades of history-and.. hit-making.



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with VINCENT PRICE

DIRECTED BY OTTO PREMINGER

WE'VE GOT THE BIRTHDAY, BUT YOU GET THE GIFTS!

(Here are just a few!)



Betty Smith's
A TREE GROWS IN BROOKLYN

Betty Grable • Dick Haymes

Billy Rose's
DIAMOND HORSESHOE
in Technicolor!

Fred MacMurray • Joan Leslie • June Haver
WHERE DO WE GO FROM HERE?
in Technicolor!

George Raft • Joan Bennett
Vivian Blaine • Peggy Ann Garner
NOB HILL
in Technicolor!

When you see this sign...



see the picture!

GIRLS, IT'S YOUR ARMY!



In "Keep Your Powder Dry," MGM's film about the Women's Army Corps, Lana Turner symbolizes on the screen the rank and file of girls from every walk of life doing their patriotic duty



Susan Peters gives Lana a helping hand through basic training, part of which includes an introduction to a scrub brush.



A WAC who drives a car will find a knowledge of what makes the wheels go round helpful. Even the social butterfly which Lana plays emerges victorious in stunning new uniform.





Grateful as she is to the Claudia rôle which won her fame, Dorothy McGuire refuses to be "typed," rates realism above glamor. Her great performances in two new films justify her courageous stand

By
Elizabeth B.
Petersen

Fugitive from "Claudia"

"I DON'T know why I wanted to be an actress," Dorothy McGuire said in that low, warm voice of hers. "And the longer I am one it becomes increasingly more amazing to me that I am!"

Certainly the room we were sitting in didn't look like the setting for a successful actress, even though it was in Manhattan's Plaza Hotel. And the girl sometimes sitting, sometimes lying on her stomach on one of the twin beds didn't look like an actress either. She was wearing very little makeup, only a vivid line of lipstick across her mouth, and her honey-colored hair was arranged in a simple long bob. Arranged is really the wrong word, though. It suggests a studied effect, intricate hair-dos and all that, and there wasn't anything either studied or intricate about Dorothy's hair. It's the way she wore it in "Claudia," as if she had run a comb through it that morning and hadn't touched it since. It made you feel that women who spend long torturous hours under a beauty salon dryer and don't feel they look

smart unless they emerge with their hair a mass of sculptured waves and curls with every tendril securely lacquered in place, could take a lesson on the effectiveness of simplicity from her.

Her clothes, smart as they were, didn't suggest Broadway or Hollywood either. She was wearing a dress made with a tight-fitting black jersey blouse and a skirt of beige wool, accented only by a wide stone studded belt. And again there was that feeling it was a dress *Claudia* might have worn. It is really amazing how much this girl is *Claudia*.

Of course there have been tailor-made rôles before, but in those cases a writer has created a hero or heroine for a certain star to play. Nothing of the sort happened in "Claudia." Rose Franken, who wrote it, and John Golden, who was about to produce it, were despairing of ever finding the right actress to play their beguiling little heroine when Dorothy, who had never appeared in an important rôle on Broadway, arrived with a couple of hundred or so other hopeful aspirants and was promptly signed up.

Rose Franken must have had a dazed look in her eyes when she saw the girl carrying a casual tweed coat over her arm and wearing a wool skirt and a sweater (not the type banned by the Hays office). No one would blame her if she felt she had created the girl right on her own typewriter.

Claudia was a natural for Dorothy and it would have been awfully easy for her to fit herself in *Claudia* rôles from then on. But she didn't. That's why her career belies her own words. About being amazed that she is an actress, I mean.

When it was first announced that Dorothy was going to appear in "A Tree Grows In Brooklyn," everyone was sure she was going to play *Francie*, a girl in her early teens. When it developed she was going to play the mother, *Katie*, everyone wondered if Mr. Zanuck hadn't gone a bit haywire, and if Dorothy herself wasn't taking unnecessary chances with her career. But Dorothy knew very well what she was doing.

"I wanted to play *Katie* to get away from *Claudia*," she said. "I don't want to sound ungrateful. *Claudia* is enchanting and I am very appreciative of all (Please turn to page 94)

It isn't every actress who has the courage of her convictions. Dorothy McGuire, labeled "cute" and "piquant" in "Claudia," does abrupt about-face in fine rôle of *Katie*, the mother in "A Tree Grows In Brooklyn" (left) and in "The Enchanted Cottage" (below, with Robert Young).





John Wayne, above, cast as the U. S. Army officer who organizes guerrilla warfare to continue the defense of the island after the fall of Bataan. Far left: Ducky Louie acts one of the film's most dramatic moments when he tries to halt the hanging of his beloved school principal; left, John Wayne with Anthony Quinn portraying an officer in the Philippine Scout

FILMING "The Invisible Army"

Hollywood gives us the true story of history in the making—the first great film about the war in the Philippines

By
**Alyce
Canfield**



A hero of Bataan, Colonel George S. Clarke is the technical supervisor who is greatly responsible for giving this film authenticity. Below, he "shapes up" John Wayne's uniform.

ON the RKO lot Colonel George S. Clarke stepped into a replica of the dugout he occupied on battle scarred Bataan, and for a moment he was tensely, violently ill. Because that dugout was real.

When "The Invisible Army" comes to your theater, you will see one of the most factual dramas ever to come out of Hollywood. Working in conjunction with the War Department, under the technical supervision of Colonel Clarke—who fought with General MacArthur and was evacuated to another island five minutes before the fall of Bataan—director Edward Dmytryk has made every step of "The Invisible Army" the true story of the guerrilla fighters of the Philippines.

Today, we are war-wise. We have seen so many Signal Corps pictures, so many newsreels, read so many magazine and newspaper articles that it is hard to fool us. Furthermore, there are also the men who actually fought on Bataan and Leyte. They would hoot the typical Hollywood version of romantic, orchidaceous jungles. Today, you can't fool the public. Technically, director Dmytryk had to be sure he was filming the authentic historical account of the battle of the Philippines. When no village of Balintawak, no acres of rice paddies, no jungles exist in southern California, how do you go about creating imitations that cannot be told from the real? It is a stupendous task.

That is why Dmytryk is on the 108th day of shooting, with 48 more to go on the longest and most difficult picture he has ever made, despite the fact that he is a specialist in anti-Fascist movies and has turned out such dynamite as "Behind the Rising Sun," "Hitler's Children" and "Tender Comrade." The picture has cost \$1,800,000. It has been filmed against budget-breaking odds.

For instance, fifty per cent of the scenes are exterior shots. Any Hollywoodian knows what this means: the expensive delays, the headaches of rain, lack of sun, the overhead hazard of droning airplanes which slow up sound recording.

Dmytryk had a tremendous moral responsibility. He had to tell the record of Colonel Clarke's experiences in the Philippines, how one American officer, evacuated from Bataan, was ordered by General MacArthur to go to another island and organize the Filipino Army men and guerrilla fighters to continue the defense of the islands. Colonel Madden, the character John Wayne portrays, is a composite of Colonel Clarke and that other officer whose identity is still a military secret. *One American officer.* He had 350 fighters. They took their ammunition and guns from dead Japanese soldiers. Some ammunition came by way of submarines and airplanes. But, for the most part, the islands were defended by the guerrillas whose only weapon was the deadly bolo knife.

Said Colonel Clarke, grimly: "A Filipino in the jungle with a bolo is far worse than a crack rifleman."

The American officer took these Filipino scouts and Army men, together with those from the hills who were only partially trained, and began the fight that followed the fall of Bataan. From that humble beginning was born today's triumphant headlines.

Dmytryk had a still greater moral responsibility. He had to explain the people of the Philippines to the people of America. He had to permanently explode the myth that the Filipinos are a nation of bus boys.

(Please turn to page 90)



On right: Colonel Clarke instructs the dugout which audio workmen built according to specifications he dictated from memory. Left, Filipino children are rehearsed in correct dialect by coach with complete approval of Colonel Clarke and director Edward Dmytryk. The director grew a beard in sympathy with rest of cast who couldn't shave during the shooting of the picture.



How June Licked The Fear Jinx

By Hyatt Downing



PRESIDENT ROOSEVELT once enunciated a philosophy in one of his early speeches which has had a definite effect on June Allyson's career. It has been repeated over and over by radio broadcasters, bond sales boosters, and college professors. The President said: "The only thing we have to fear is fear itself."

June didn't hear the speech in which the President used that phrase. She was pretty young at the time to be greatly concerned with the state of the nation. But somewhere along the course of her pavement-pounding days when she haunted producers' offices, and sat in long rows of other young hopefuls who glared at her bitterly when she came in, she heard the line and remembered it. With good cause. For June was afraid

of nearly everything in the world. She was afraid of footsteps which followed her as she fled along the dusky side streets of New York toward the dreary flat where she lived with two or three other brilliant (but undiscovered) stars. She was afraid of draughty dressing rooms where, she was certain, the ghosts of dead-and-gone actors still lingered. She was afraid to ride alone in elevators. She was afraid of dark closets, of gloomy, empty halls, and she was terrified if she found herself alone in a room as darkness drew on. She still recalls the shuddery feeling that ran up and down her spine when she first heard Riley's poem, "The Goblins Will Get You If You Don't Watch Out." "Even now," she says, "I wouldn't like to read that poem if I happened to be alone in my apartment on a dark, stormy night."

If you should ask her why she has always been afraid she couldn't tell you. She recalls no cataclysmic experience of her early youth, and she is quite certain there was nothing prenatal about it. She was just "skeered."

"Nearly everyone in the world is afraid of something," June said thoughtfully. "It may be poverty or retribution or the boss. It may be a husband or a wife. With me it was just imagined dangers. The sight of a gaping alley entrance sent me leaping past it like a



Four vibrant personalities meet at MGM: Frank Sinatra, Larry Adler, June Allyson, Gene Kelly.

To look at her, you'd never believe June Allyson had a problem. But in the hope it may help others, she tells you in this exclusive story how she faced and conquered her fears. Her way works!



June enjoys all the outdoor fun she can find, same as other girls her age. Trouble is, picture-making doesn't give her much time, what with "Music For Millions," now playing, "Her Highness And The Bellboy," now in work, and "Brighton Beach," next.

chamois on a crag. And I almost got a permanent crick in the neck from looking back over my shoulder and listening for the sound of following footsteps.

"And then, one day, I heard that wonderful thought of the President's—the only thing we have to fear is fear itself. So I began to rationalize my problem. I thought about it every time I heard the eery sounds of night—a vine whispering at an open window, the small spooky noises an old house makes as the timbers settle, the wind moaning through trees. And gradually, little by little, I learned to face my imagination and put it back where it belongs as a useful part of one's mental equipment."

We were sitting in the living room of June's apartment on Wilshire Boulevard. Outside the bright California sunlight spilled goldenly through the pepper trees, and the whisper of tires along the boulevard was a continuous and rather lulling sound. "What are you afraid of?" June asked suddenly.

"Who, me? Why, why, nothing, I guess."

"Oh, yes, you are," she said positively. "Everyone has his own little set of fears."

"Well," I said thoughtfully, "I guess I'm afraid of tremendously successful business people—and maybe graduates of Vassar."

June threw back her head and a torrent of warm, throaty laughter came out. She clapped her hands together softly. "You see?" Then her mobile, expressive young face sobered. "But that's just imagination, too. They're only people like yourself. Maybe they're a little nervous about you, too."

"Impossible," I said.

"I remember when I first came to California," June went on. "I was rooming with a girl who was just starting at MGM like I was. We used to

(Please turn to page 82)

*James Cagney with Sylvia Sydney
in "Blood on the Sun"*





Danny Kaye, in costume he wears in "The Wonder Man," gets okay from Cagney on the United Artists lot.

JOSHUA IN HOLLYWOOD

Just as for Joshua, time has stood still for Jimmy Cagney, as this exclusive interview — one of his few — points out

By Peter Kent



Director Frank Lloyd, working for the first time since being retired as a major in the Air Corps following ten months in the South Pacific, talks over next scene for "Blood On The Sun" with his star while Lt. Col. Jack Votion listens in.

NOW WHAT do you want to talk about?" Mr. Cagney inquired ingenuously.

Jimmy's aversion to interviews is well known. In fact, until he and his brother Bill started their own production

company, a Cagney interview was about as rare as that well-known day in June.

"Oh," I replied equally artlessly, "I thought we might skim lightly over the changes fifteen years in Hollywood have wrought in you."

"So far as I know," he retorted, "they haven't 'wrought' any change in me, as you so delicately phrase it. I think I'm exactly the same now as I was then."

"Nonsense," I snapped. "Everybody changes in fifteen years. If success doesn't change them, time does. As you grow older your tastes, if nothing else, are bound to change."

Mr. Cagney's expression did not change an iota. The smile on his face never so much as flickered. But, for a brief moment, I thought I detected a calculating gleam in his eyes. "Are they?" he whispered softly. "Suppose then," he suggested generously, throwing the burden of the interview on me, "since you've known me intimately for fifteen years and know me as well as I know myself,



Sylvia Sidney makes a vivid movie come-back opposite James Cagney in his new picture, "Blood On The Sun," a William Cagney production. See facing page for first color close-up of team, and above, dramatic scene still.

you tell me how I've changed. I'd really like to know."

"Well, for one thing," I began hotly—and paused. To save my life, I couldn't think of a single thing about him that
(Please turn to page 73)

Belles On The Beam



Beverly Loyd, beauty contest winner from Oregon, is one of the lovelies who will catch your eyes in Republic's "Earl Carroll Vanities," soon to be released.



Honey blonde, eighteen-year-old Patti Posten stepped from her graduation class at San Fernando High School last June into a movie contract at Republic.



Adele Mara, above, was formerly dancer with Xavier Cugat's orchestra. Now the movies are making good use of her talent. Diana Mumby, at left, experienced model and swimming instructor, was voted "most beautiful" by her admiring co-workers, 42 Earl Carroll beauties.



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Hi, SHORTIE!

DO PHYSICAL measurements make the person by influencing temperament? Would a tiny girl of five feet be the same did she tower to six feet? Would she have the same disposition, the same ambitions, act and feel the same? Of course, this must remain the open question. But it is amusing to contemplate how stature may govern action, and what it does to one's viewpoint.

Recently, while talking to a number of tall girls, all the way from five feet seven to six feet two, I found, as they recited their advantages, they were more than satisfied with their height. In fact, there was complete agreement among them. So I decided to query some of our film shorties. Amazing! They, too, were happy with their diminutive figures, feeling their abbreviated inches offered superior and crowning opportunities. They all pooh-pooh the idea of exercising, stretching or resorting to tricks to create the illusion of height, asking, "Why should we do this when we think we're exactly right?"

Maybe the answer to this open question is the remarkable adaptability of the human mind. No matter where the pinch comes, it is quickly accepted and turned into an asset.

Veronica Lake, being just under five feet, is one of our tiniest stars. It was during the making of her first picture, "Sullivan's Travels," that she learned her big lesson. Director Preston Sturges looked her over and said, "You belong to the group of 'little people' who have tremendous strength and have become famous. Never think of yourself as too small. And for goodness sake, never develop a *cute* complex."

"Even as a child," said Veronica, "I was never the cute type because neither my face nor my temperament fit such a mood. I wore the clothes I wanted to, and arranged my hair in what is usually considered the wrong way for a short person, because it hung over my face. I think the main thing is to accept the fact that you are short and say to yourself, 'Well, what of it? It can't hold me back or interfere with either my career or my life—not unless I let it!' This silences all doubts and fears."

"During my bond tours I find that little girls have all the advantage. Both men and women reveal the protective instinct and go out of their way to help us over any difficulty. While I'm small, I am not weak. I have endless energy and can work like the proverbial horse, outlasting the taller girls. Indeed, in

Grace comes easy to the short girl, as Vivian Blaine in a dance sequence for "Nob Hill," at far left, will testify. But the dramatic punch which Veronica Lake, center, and Joan Bennett, right, give their rôles comes a little harder for girls of their stature.



every way, I consider myself lucky with my few inches."

Ida Lupino was emphatic. "I wouldn't add a fraction to my height, which is five feet two inches. It is always favorable to the rôles I play in pictures, for the wistful parts gain by my stature and the mean ones take on a bit of pathos which creates the perfect emotional blend. One may suggest terrific power through the mental conception and this has nothing to do with physical measurements. Look at Jimmy Cagney and Edward G. Robinson. No actors can surpass them in dramatic characterizations.

"Too, small girls can get away with murder. No one holds a grudge against us and people are lenient even against their will. And always we arouse the protective instinct in men, which is their strongest quality. The Wolves don't bother us so often, either. I don't know whether that's wholly complimentary or not, but I like it that way.

"And how the he-man hero welcomes the small heroine in a picture. In contrast, he looms full of power and masculinity. Sometimes there are amusing incidents. Johnny Mitchell, who soars to six feet five and I were making a love scene for our comedy 'Pillow to Post,' and I was perched on large blocks

so our faces would be nearer together for the camera. During the scene, in came a group of servicemen who had never witnessed the tricks of movie making and it was amusing to see how, definitely, they thought we were plain daffy.

"I have just one complaint against my height," continued Ida. "No one takes me seriously when I get mad. I blew up over something this morning and Director Vincent Sherman merely stepped back a few feet and laughed at me, saying, 'Look! Our dramatic midget is sizzling like a volcano.' Then he tried to smooth me down as if I were a child, which added fuel to the flame. But he won. I couldn't hold out against his conciliatory tactics."

Stretching to all her five feet three inches, Betty Grable insisted she had never thought about her size. "As far as my career is concerned," she explained, "it has neither been a drawback nor an asset. Both tall and short girls reach the top; the number of inches has nothing to do with it. Greta Garbo is tall, Janet Gaynor is short, yet each won fame.

"The only time I grumble is when I go shopping. I do not believe a short girl ever looks as stunning or chic, no matter what she wears, as one who is taller. If
(Please turn to page 81)

★
Petite figures were no handicap to these stars who found fame in Hollywood. Follow their examples given here and you, too, can cut a pretty figure in your own home town

By
Maude Cheatham



Ida Lupino, left, has found her height always favorable to parts she plays in pictures. Betty Grable, center, knows how to play up a five feet three inch figure and make it an asset. At right, Gloria De Haven finds plenty of compensation in being short.



Photo by Ray Jones, Universal Pictures

The Evolution Of Yvonne



Just another Hollywood success story, it says here! Well, yes—except that in the case of Yvonne De Carlo there's a lot of ambition, talent, and hard work behind her rise from bit player to star of "Salome—Where She Danced"

When we first heard about Walter Wanger's new discovery we wondered where we'd seen that—er—face before. Sure enough—in our files we found the picture at right: Yvonne De Carlo when she was just a "leg-art" girl for the Paramount studios. Top, as she appears today.





Horrid closeup of De Carlo with David Bruce illustrates technique.



Two leading men has Yvonne. Above, she's posing with David Bruce.



Spotlight on success story: rigid regime of reducing exercises.



Compare streamlined figure above with photo on facing page below.



She spends at least an hour exercising, every day, in the gymnasium on the Universal set where Walter Wanger produced his daring new picture, based on the adventures of a Western dance-hall entertainer, portrayed by Miss De Carlo. See her dance, at right.





Dinner date, left: Laraine dons a pale blue crepe printed with purple and green flowers, glittering with gold and silver nailheads, with gloves to match purple binding and bows at neck and waist.



Sports date: Short slacks of gray gabardine with a bright green shirt, saddle-stitched with red, fit the outdoor occasion.

HOLLYWOOD Date Lives

Laraine Day, starring in MGM's "Keep Your Powder Dry," here proves that dressing for the occasion is the first step toward that successful day.



Tea date: Gleaming black satin skirt and candy-striped satin blouse, cut to a point in back and front, would bring a gleam to the eye of any escort. Laraine, for this date, wears jewels in her sleek hair to match her earrings and bracelet.



Stay-at-home date: Demure yet smart is the word for Laraine in this peasant dress with black linen skirt edged in eyelet embroidery and dainty white cotton blouse, fresh as the daisies in her hair.



Theater date: In black and white checked taffeta featuring a provocative little bustle, Laraine commands attention between acts. Her long suede gloves match the American Beauty roses which are the only color accent on her gracefully draped gown.



Barry Fitzgerald, best supporting actor, with Cary Grant and Mrs. Joseph Siström. Ethel Barrymore won Oscar for best supporting actress in "None But The Lonely Heart."



Margaret O'Brien, in arms of m.c. Bob Hope, gets her special award as outstanding child actress of the year.



3 Academy Award winners: Bing Crosby, best actor, and Barry Fitzgerald, best supporting actor in "Going My Way," best 1944 picture.

Here's Hollywood

Gossip by Weston East
Candids by Jack Albin

THAT ex-marine, Glenn Ford, comes out of service to find himself the most sought-after leading man in Hollywood. He has a new contract at double his old salary. He has a new son named Peter Newton Ford. He has director Mervyn LeRoy waiting impatiently to get him for the rôle of *Marcellus* in "The Robe." And all because Bette Davis, who knows a fine actor when she sees one, fought tooth and nail to get Glenn in her first personally produced picture, "Stolen Life." Her studio naturally wanted Bette to use a contract leading man. Those available were anything but the right type. Glenn was lunching with his friend, Jerry Asher, one day in the Green Room. Bette joined them, and that did it. Against every odd, she insisted that Glenn be tested. He's now making the picture, and Bette can't stop singing his praises.

BEFORE he left for a long camp tour, Dick Powell extracted a promise from June Allyson. He wanted her to have dates and enjoy herself while he is gone. With Dick, trust and consideration are just ways of showing how much he does care.

BETTE DAVIS isn't talking about Cpl. Louis Riley. However, when a long awaited letter from her Corporal was placed in her hands, Bette couldn't contain her joyous enthusiasm. "Thank God, Louis has arrived overseas and is safe!" cried Bette. Her eyes glistened. Is Bette in love? We give you one guess.



Bing Crosby receives Gary Cooper's congratulations along with his Oscar for his performance in "Going My Way."



The Danny Kayes
toop under ropes
in forecourt of
Grauman's Chinese
theater where the
awards were given.



Bing Crosby spends
time chatting ami-
ably with Alan Ladd
in the audience be-
fore the cere-
monies commence.

THE label of "Baby," given to Lauren Bacall by Humphrey Bogart when he talked (and how he talked!) to the eastern press, has really started something. Letters addressed to "Baby," care of Warner Bros., Burbank, California, are pouring in from all over the country. Well, it couldn't happen to a more glamorous "Baby"!

POOOR Bob Hutton thought the day would never end. He was on the set when a call came through from a local columnist. Was it true that the Huttons were expecting a baby? Bob said it definitely wasn't true. Then why was his wife at the very moment consulting with a popular baby specialist? A bewildered Bob hung up the phone. By six o'clock he was a nervous wreck. He raced home, found his wife, Natalie, in the kitchen, swooped her up in his arms and waited eagerly for her to break the news. Then she told him. Her close girl friend was going to have a baby and Natalie had gone with her to see the doctor. "Well, I was *almost* a father," said Bob philosophically.

WHEN producer Hunt Stromberg asked Ida Lupino to suggest someone to play opposite her in "The Young Widow," Ida's eyes started dancing. "What's the matter with Louis Hayward?" she asked the astonished face before her. "Louis is right for the part and he is one of the best actors in Hollywood." So now Ida and Louis, who have fallen out of love, are about to begin making love all over again, for the camera.

YOUNG love! Is there anything like it? Gloria De Haven, who has insisted on keeping her hair light, now is letting it go back to its natural color. For what reason? A very good one. New hubby John Payne likes it better that way.

LANA TURNER celebrated her 24th birthday on the "Weekend At The Waldorf" set. Instead of inviting her sister stars to her birthday party, Lana's guests included the hairdresser, wardrobe woman, stand-in and various members of the crew. As a gag, they presented her with a sweater that was once worn by Wally Beery in "The Champ." For the first time in her life, Lana found a sweater that wouldn't do her justice—or vice versa!



Ingrid Bergman, as the tor-
mented wife in "Gaslight,"
co-starring Charles Boyer,
wins the prized Academy
Award for the best actress.



Both Ingrid Bergman
and her husband, Dr.
Peter Linstrom, are
happy over her award
for the best actress.



Three distinct, different personalities pose for Hollywood cameraman—Paul Lukas, great character actor Barry Fitzgerald, and Bing Crosby of "Going My Way."

Photos by Gene Lester



Ted Newton, an old family friend, bends an interested ear to Bette Davis.



Decisive moment at tennis match is reflected on faces of Joseph Cotten, Gary Cooper and their wives.



Mr. George Temple, with his famous daughter Shirley, make a striking pair.

A PAIR of newly-washed socks, dangling from the window ledge fronting an exclusive Beverly Hills hotel, drew the amazed and amused attention of passers-by. The occupant of the hotel room and the owner of the socks? Van Johnson. Who else?

SUSAN HAYWARD and Jess Barker won't be forgetting Joseph Cotten's shell-shock scene in "I'll Be Seeing You." Not expecting their twins for weeks yet, Jess and Susie slipped into a late neighborhood movie. Just as Joe began writhing in pain up on the screen, Jess had to rush his wife to the hospital. The twin boys have been named Timothy Marener Barker and Gregory Marener Barker. The "Marener" is really Susan's right name.

THERE were four sets of newlyweds at Ciro's recently. So it was only natural that the orchestra should break out with the wedding march. John Payne and Gloria De Haven, Andre De Toth and Veronica Lake, Vivian Blaine and Manny Frank, Trudy Marshall and Phil Raffin—all looked self-conscious at the same time and thought the piece was being played just for them.

AFTER nineteen years of marriage, the Preston Fosters have been divorced. The same week it happened Preston signed a new long-term deal with MGM. He couldn't have been more amused when one of the producers said to him, "I'm certainly glad they signed you here. We've been needing an actor like

you under contract for a long time." Ten years ago Preston *was* under contract there. Outside of a few screen tests, they let him sit around for a year. The hardest work he did was carry home his salary.

GROWING pains department: Everyone on the Paramount lot is getting a great kick out of cute little Diana Lynn. She's beginning to act oh, so grown up! She's asking for more sophisticated clothes to wear and blushes so prettily when she happens to catch a male eye. Sonny Tufts and Ray Milland have a great time teasing her.

OLIVIA DE HAVILLAND tells it on herself. For a scene in "The Well-Groomed Bride," several extras in uniforms with insignias of an outfit serving in



Frankie Sinatra, still on the beam with the bobby-soxers, dates the Mrs. He'll soon be making with the talk to the young set on the subject of "Tolerance."

Photos by Gene Lester



The Kay Kysers (Georgia Carroll) say howdy to the Eddie Brackens at Mocambo.



A stunningly "done-up" Deanna Durbin in suit and sailor hat stops to chat with producer Felix Jackson.



Maureen O'Hara, in braided hair-do and glamorous gown, poses with Lloyd Nolan.

the Aleutians were needed. Olivia didn't have to work until noon. As she drove in the studio she saw the boys hanging around the gate. Livvy jammed on the brakes. "Do you want to go through the studio?" she called out. "I was in the Aleutians on a USO tour. I feel that I know you boys." When they told her they were actors, working on her set, Olivia looked as foolish as she felt.

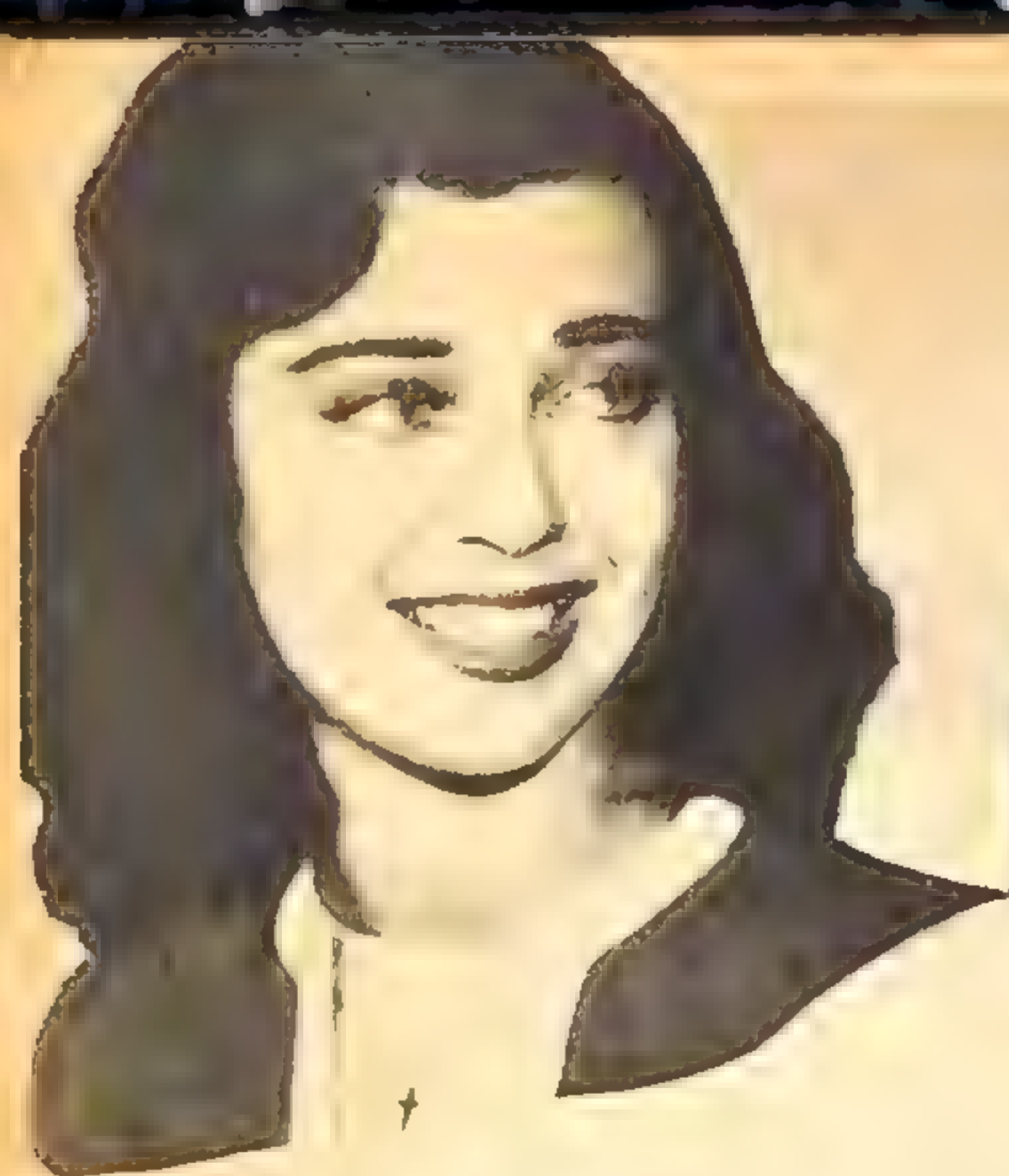
THE news that Greer Garson would play opposite Clark Gable in "The Strange Adventure" has caused a tidal wave of enthusiasm among the fans. Greer herself is so pleased about it she's even offered Clark her royal dressing room suite to use while his old one is being redecorated. But you know the "old moose!" He thanked Greer and said he'd

undress behind a couple of old packing boxes. He *would*, too.

SOMEWHERE in the South Pacific there's an island outside of the camp show circuits. No movie stars ever get there, but the boys are receiving wonderful entertainment just the same. Among the enlisted men are Richard Clayton (Jane Withers' leading man) and Farley Granger (the new Goldwyn find). Whenever they aren't on duty, Dick and Farley put on a show. They write their own material and act it out. They get a reception worthy of a command performance. Hollywood is mighty proud of its representatives. Good luck, Dick and Farley.

IT'S strange how paths cross in Hollywood. Way back when Tom Drake was the unknown Alfred Alderdice (his

right name) an actor named Michael Ames was personally selected by producer Jack Warner out of the New York production, "My Sister Eileen." Michael came to Hollywood, played the lead in several pictures, married Christopher Curtis, a singer at the Florentine Gardens. Things were going well with Ames, not so well with Drake. Then something happened to the Ames career and marriage. A baby girl was born. Michael and Christopher got a divorce. Michael disappeared from the Hollywood scene as Tom Drake began heading up. They all knew each other but had lost track of each other. Then Tom and Christopher met again. Their secret marriage, which automatically makes Tom a husband and father, was just announced. Tom's MGM bosses were surprised (and how!)



Confessions of a SCARED-CAT

Shy girls, don't miss Gail Russell's own story of how she conquered her fears and became a popular movie beauty

UNTIL I was twelve years old, I was so shy you couldn't get me to open my mouth! When my parents had guests, I would run, get under the piano and hide there. Whenever I had to recite lessons or speak pieces in school, I behaved like an imbecile. Or I didn't show up.

"During my first interview, in a producer's office at Paramount Studios, I just sat there with my teeth in my mouth. The first time I ever danced with a boy in my life was with Henry Brees in a scene we did for 'Henry Aldrich Gets Glamor,' my first picture. That was the first time I ever wore high heels, too. I'd never been to a dance before. When someone would ask me, I'd lock myself in my room with a book, and eat graham crackers.

By Gladys Hall

"I didn't care for clothes. I had them but I didn't want them. Naturally I didn't since I didn't go anywhere, except the movies. Otherwise, I always came straight home from school, went to my room and read or drew.

"I was a sad character! I was sad because of myself. I didn't have any self-

confidence. I didn't think I was pretty. I didn't believe I had any talent. I didn't know how to have fun. I was afraid. I don't exactly know of what—of life, I guess. I didn't even know how to talk about fun. I'm not very good at it now. Not until I went to Santa Mon-
(Please turn to page 60)

Sweet little scared-cat, left below, was Gail at tender age of 2—her first portrait. Right, Gail today. And, bottom of page, real success—Alan Ladd's heroine in Paramount's "Salty O'Rourke."





INGRID BERGMAN
GREGORY PECK

in
ALFRED HITCHCOCK'S

SPELLBOUND

A SELZNICK INTERNATIONAL PICTURE

Screen play by BEN HECHT

Released thru United Artists

Haunted... by a Memory!

Hunted... by the Law!

Harrowed.. by a Secret they dared not Disclose!



Welcome back Alan, in a typical Ladd rôle in "Salty O'Rourke." We know you gave a fine performance in your first film following Army duty "And Now Tomorrow" — but this exciting new racetrack drama really brings you back to your fans as the punch and pistol - packing star of the day.

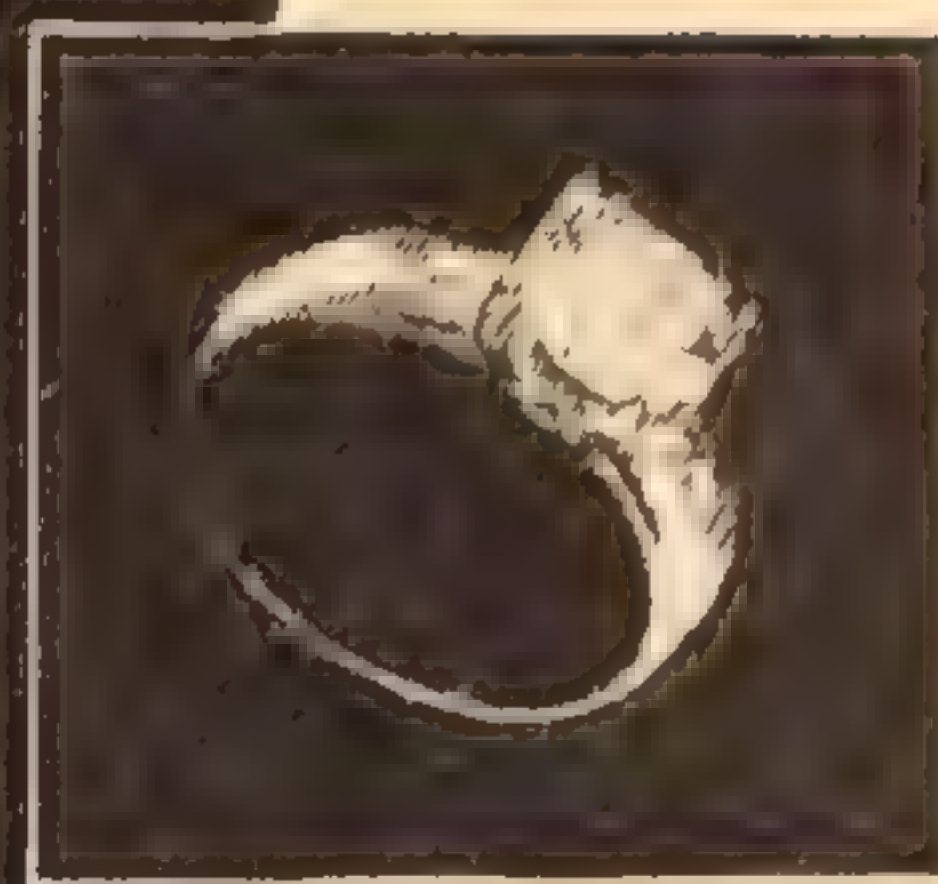


Since "This Gun For Hire," Alan Ladd has packed a pistol in every picture except "And Now Tomorrow." He gets his rod back in "Salty O'Rourke," Paramount's melodrama of the racetracks with Alan in the title rôle.

SCREENLAND SALUTES ALAN LADD



Foil to Ladd's blond good looks is lovely brunette Gail Russell. Standouts in the cast are Stanley "Stash" Clements as a tough little jockey, William Demarest, Bruce Cabot. But it remains, most definitely, Ladd's picture.



HELEN'S RING—a beautiful diamond in a square setting. The band is platinum.

HELEN RANDALL of Atlanta will wed Lt. William C. Shreve of the Navy. She is the daughter of Mr. and Mrs. Luther Hill Randall of the prominent Georgia family

She lives in a spacious Southern house with big white pillars across the front!

She looks exactly the way you think a charming Southern girl should look—very feminine, very lovely, with a complexion that's sweet-as-you-please. Another "engaged girl" Pond's complexion!

"I just depend on Pond's Cold Cream like anything," Helen says, "it's the grandest cleaner-upper—and leaves my face with such a smooth, soft feeling."

She smooths cool, luscious Pond's Cold Cream completely over her face and throat—then pats to soften and release dirt and make-up. Tissues off.

She rinses with another Pond's creaming—moving white-coated fingers around in little creamy whirls. Tissues off.

Use Pond's yourself—every night, every morning—and for clean-ups in between. You'll love it just as Helen does!

Charming **HELEN RANDALL**—her complexion is cameo-like, smooth! "Pond's Cold Cream takes mighty good care of my skin," she says.

She's Engaged!

SHE'S LOVELY!

SHE USES POND'S!

A few of the Pond's Society Beauties

MRS. ERNEST L. BIDDLE—of Philadelphia's Main Line
MRS. GERALDINE SPRECKELS—of the Spreckels of California
LADY STANLEY OF ALDERLEY—internationally famous beauty
MISS CONSTANCE McCORMICK—of the Chicago McCormicks
MRS. ERNEST DU PONT, JR.—of the great Wilmington family



AT THE BLOOD DONOR CENTER—Helen assists in making hemoglobin tests. Ever since the war began she has worked loyally as a Nurse's Aide. There are many Nurse's Aide duties needing volunteer workers. Ask your local chapter how you can best serve.



BE SURE TO ASK FOR the big luxury-size jar with its wide top that lets you dip the fingers of both hands in at once. It gives you such a nice-to-have lavish feeling! Get your big jar of Pond's Cold Cream today.

Today—many more women use Pond's than any other face cream at any price

Confessions Of A Scared-Cat

Continued from page 56

ica High School did I begin to—but that comes later.

"How did such a character ever go into the movies? Well, that's my story, and it is a rather curious one. Although I suppose the fact of the matter is that I am in pictures because I love them. I fear them, too, but you often love best the thing you fear the most, isn't that so?"

"I've always loved the movies. When I was a child, at home in Chicago, there would be weeks when I'd go every afternoon, every single afternoon, to the movies. I'd walk blocks to my favorite picture house and sit there often right through dinner, seeing a film two and three times, forgetting time. My father would have to come and find me. Once—I'd just seen a Ginger Rogers picture—my father met me dancing through the streets, singing, speaking lines. Ginger was my idol and I'd sat through the picture three times and had memorized the dialogue and the lyrics of the songs. It may seem odd that anyone so shy could dance and sing in the street, make a spectacle of herself. But when I felt I was not me, you see, I wasn't afraid. I suppose that really explains why I am in pictures, for on sound stages I don't have to be me.

"It's strange, isn't it, that I should have been cast in 'Lady In The Dark,' my second picture, with Ginger Rogers

who had been my idol all my life? When I first saw her, on the set, I stood there with my mouth open. The first day of actual shooting when I came on the set, I was told I would have to learn the Charleston in fifteen minutes, flat. I had a broken toe. And my best friend, Bill Russell, dramatic coach at Paramount, (he's now making his directorial debut on my next picture "Our Hearts Were Growing Up") who had literally held my hand in every scene I'd made, was away with the flu. I was frantic with fear. I thought, I am going to faint; I thought, I will run away and hide. Then Ginger Rogers came over to me, put her arm around me, took me into her dressing-room, gave me tea, and went over the script with me. Best of all, she told me how scared she had been when she first got into pictures. That was the warmest thing she could have done for me. And she taught me the Charleston!

"After that, we used to talk about art, Ginger and I, between scenes on the set. And about music. And books. I drew cartoons of Ginger and she put them in the mirror in her dressing-room. Ginger was, so to speak, the turning point in relaxing me.

"Yes, it's funny it should have been Ginger. But my life has been funny. Or I have been funny in my life. Or perhaps everybody's life is funny; strange, I mean, mysterious—in a frightening sort

of way. That's why I liked doing 'The Uninvited.' I felt at home in the character of that lost, little girl, in that eerie atmosphere, because I believe there are 'more things on land and sea—'

"You have to be sort of autobiographical when you talk about yourself for publication, don't you?" Gail asked me, then, and at my nodded "Yes" her blue eyes, the blue of sapphires, darkened with earnestness and anxiety until they looked as black as her black hair and her low-pitched voice, with its whisper of velvet, was so low that I had to lean across the table (we were lunching together in the Paramount commissary) in order not to miss what she was saying. Noticing, Gail smiled, said, "I do whisper when I talk, don't I? I've been told that I speak as though the sound of my own voice frightens me. Well, it does, a little. So many things do.

"But if I am to be autobiographical, I must begin at the beginning, mustn't I? Well, I was born in Chicago, on September 21, 1921. I tell my real age now," Gail smiled, in her eyes the shy humor which sometimes replaces the gravity of her expression, "but when I'm twenty-five, I'll begin to go the other way! We lived in Chicago, my mother and father and brother and I, until I was twelve. But I might as well have lived in limbo for, excepting for the movies, where I wanted to go, and for school, where I had to go, I didn't have any contacts or interests there.

"And no friends. No friends of my own age, that is. Not a single girl-friend in whom I would, or could confide. My

AN ADVERTISEMENT OF PEPSI-COLA COMPANY



*"Darling, I hope you'll come home on your furlough soon.
I have everything arranged just the way you like it."*

No curative power is claimed for PHILIP MORRIS . . . but



AN OUNCE OF PREVENTION IS WORTH A POUND OF CURE

PHILIP MORRIS are scientifically proved
far less irritating to the nose and throat.



Eminent doctors found—as reported in
an authoritative medical journal—that:

**WHEN SMOKERS CHANGED TO PHILIP
MORRIS, SUBSTANTIALLY EVERY CASE OF
IRRITATION OF THE NOSE OR THROAT—
DUE TO SMOKING—EITHER CLEARED UP
COMPLETELY, OR DEFINITELY IMPROVED!**

CALL FOR PHILIP MORRIS

FAR FINER FLAVOR—PLUS FAR MORE PROTECTION

brother (he is a musician, he was on Major Bowes' program and is now stationed in the Aleutians) is a few years older than I and we were not really companionable until I went into pictures. My mother and I were close but my Dad was, in a way especially our own, my best friend. Dad was an insurance salesman during the day, but in his heart he was a musician and at night he played the clarinet in an orchestra. When he'd come home, late, after everybody was in bed, he'd often tap at my door and I'd sneak out and we'd raid the ice-box and talk. About music, mostly. And art. And poetry. Edgar Allen Poe is my favorite poet. I must have looked funny, perched on the kitchen table, in my long outing flannel night-gown, solemnly reciting 'The Raven.'

"Dad used to tell me that I could be anything, anything I wanted to be, but I thought he was saying that because he loved me.

"When I was twelve, we moved to Glendale, in California, and lived in a little apartment and I went to school at the dark feet of a mountain. I loved California. The sunshine took away so many shadows. I loved the lovely smells of lemon and orange blossoms. We went to all the missions, did all the things tourists do. Then we went back to Chicago again. But soon we returned to California and settled in Santa Monica.

"At Uni High and at Santa Monica Tech, where I went, afternoons, to study Art, for I was planning to be a commercial artist, I began to have a little fun. I still didn't go to dances or have dates,

but I did make some friends, joined in the school activities, began to laugh, and I had my first crush on a boy. It was, decidedly, 'unrequited love,' however, for he was a senior and he went with an upper class girl. I was not a vamp in his life. Which didn't crush me, really, nor surprise me, for I had such a healthy inferiority, I didn't expect anything. I never thought about my looks, one way or another. And most of the time I was working too hard to have thought or time for other things. I was hoping for a job in Bullock's-Wilshire when I graduated. Such an idea as being in the movies—I haven't the words and I couldn't possible find the words to tell you how foreign to me, how remote from me was such a thought.

"So when, one day, I came into class at Santa Monica Tech and found a note on my desk which said 'Call Milton Lewis concerning a test at Paramount' I thought it was a joke someone had played on me, and threw it in the wastebasket. All the kids tried to tell me it wasn't a gag, but I couldn't be told. Just the same, just the same, after school was over, and all the kids were gone, I crept back into the classroom and fished the crumpled note out of the wastebasket. I can't say I had a premonition that I was retrieving my destiny. I think it was merely a perfectly normal curiosity that prompted me. Or was it?" Gail said slowly. "Was it a wild hope, submerged in my subconscious until that moment, stirring its wings in my heart? Whatever the impulse may have been it sent me delving into that waste-

basket, then running, teeth chattering, to the nearest telephone. I called the Paramount Studios and asked for Mr. Milton Lewis. Sure enough, he asked me to come to the studio that day.

"Then I tore home. My folks were getting ready to go out. I sat there, grinning foolishly, tongue-tied again. Finally I said, very off-hand and sort of doing a Zasu Pitts with my hands, that if they were not doing anything very important, perhaps they would drive me to Paramount Studios—then there was excitement going off like fireworks all over the place, my mother telling me what to wear, Dad at high pitch saying that he'd always 'known' it. I think we all knew that we'd come to a fork in the road.

"I went into Mr. Lewis' office like a sleepwalker. He took me to meet Mr. Bill Russell, the studio's dramatic coach. For two hours they sat there, those two patient men, trying to get something more than monosyllables out of me. I don't know why they didn't put me down as mentally deficient. I don't know why they didn't send me home. I don't understand how they could have had any hope of or for me. But they did. After awhile, they took me in to see Mr. William Meiklejohn, head of talent for Paramount, who had to put the final okays on tests.

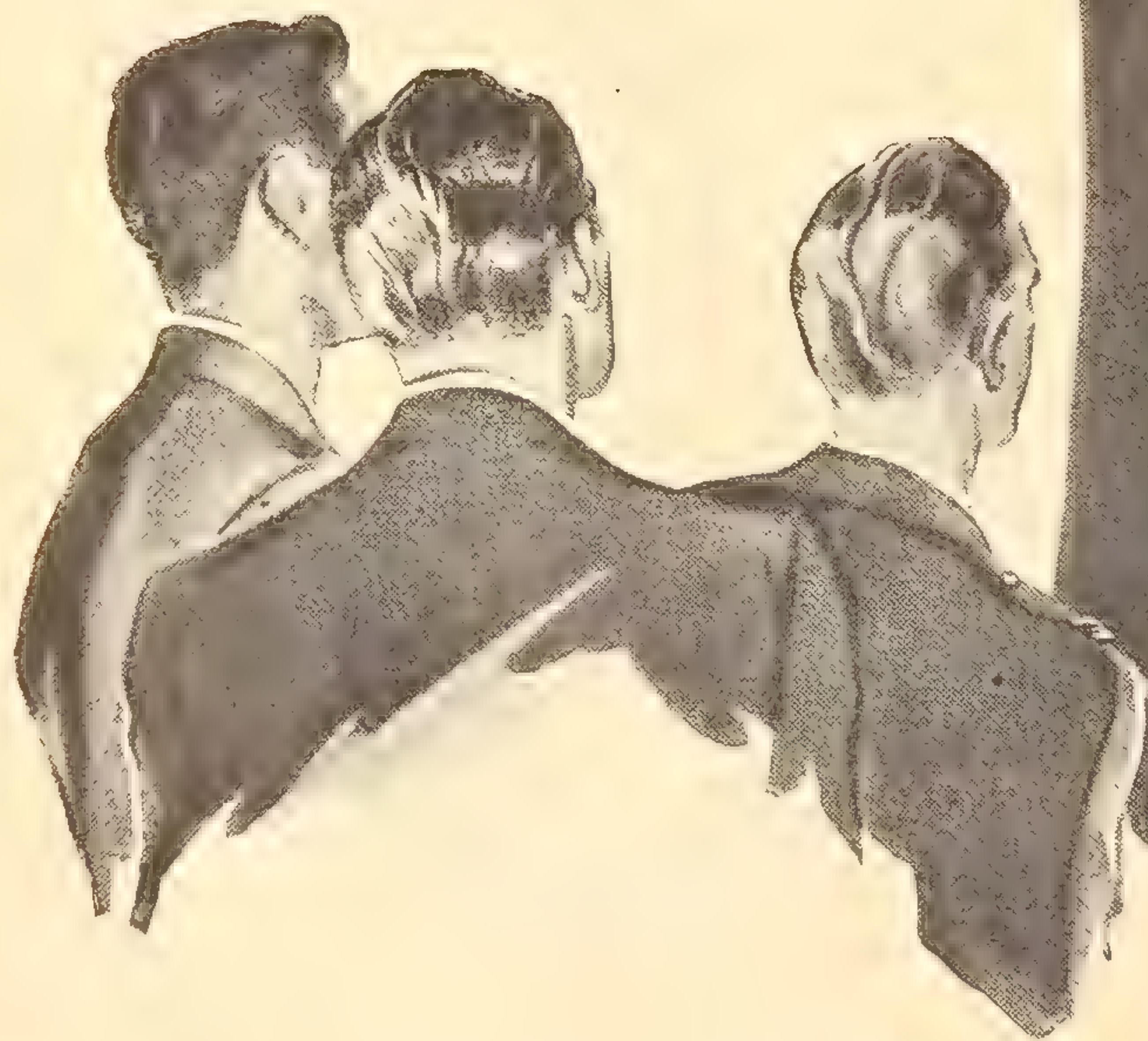
"Three days later, I made the test. I did a scene from 'Love Finds Andy Hardy.' Mr. Russell, my guiding and guardian angel, made the test with me. He took hold of my hand as the cameras started to click and I wouldn't let his hand go. I was signed to a term con-

Rhonda Fleming wears

SPELLBOUND

perfume by LYNETTE

*Rhonda Fleming, featured in
Alfred Hitchcock's "Spellbound,"
a Selznick International Picture
starring Ingrid Bergman
and Gregory Peck.*



741 Fifth Avenue, New York 22, N. Y.

tract within the next few days. But for months after I'd signed, Mr. Russell would have to meet me at the front gate of the studio when I arrived in the morning, or I wouldn't go in."

It wasn't until later, several weeks later, that Gail found out how, by what means, this "miracle at Paramount" had happened to her. A way and a means about which she is too modest to speak herself, so that I shall have to speak for her. It seems that Mr. Meiklejohn was driving home from San Diego one day, shortly before the episode of *The Note*, and picked up a couple of high-school boys, hitch-hiking. Mr. Meiklejohn told the boys who he was and they got to talking about the "discoveries" he had made for the movies. The boys, as it turned out, were students at Uni High and they told Mr. Meiklejohn that if he thought so-and-so was pretty, he should see a girl in their school. The "prettiest girl in school" they assured him, the prettiest girl he'd probably ever seen, even in his life as a talent finder. Her name was Gail Russell, they said, but the kids in school called her the "Hedy Lamarr of Santa Monica." They really went into it, gave him a pitch eulogizing her black hair and sapphire blue eyes, her face, her figure, her voice. So Mr. Meiklejohn, not one to overlook the thinnest tip about new talent, had Mr. Lewis telephone Uni High and ask for Gail.

"It happened so fast," Gail was saying, again, "I never played extra. I had only one week's training before I went into 'Henry Aldrich Gets Glamor.' So very fast—I didn't know what I was getting into, I felt like someone walking in a maze, I was scared stiff. I think I stuck it mainly because of my Dad. He was so thrilled. The minute I'd get home, after work, he'd back me into a corner and say, 'What happened today? What did you do today?'"

"After 'Lady In The Dark,' in which I had a very small part but learned a very great deal, I was cast in 'The Uninvited.' So big a part and in my third picture, and again I felt like running away, hiding, but again I found out that the big people are the friendly people, and kind, and unscary. For Ray Milland took me under his wing. He was so kind to me, so helpful, that I could feel confidence growing in me like something warm. He taught me about camera angles. He'd actually muff scenes so as to give me a chance to do them again, and better. When I was underplaying a scene, he'd whisper, 'Keep your face in that camera!' or 'This is your scene, take it.'"

"When, during the production of 'The Uninvited,' we went on location for the scenes laid on the Cornish coast, that helped me, too. I'd never been on location before. It was my first experience of working with people, eating with them, laughing with them, working so closely together. I began to feel one of them."

"Back at the studio again, I saw the rushes. Some of them were good and I thought, well, maybe I can do it, for up to that time, up to about the middle of 'The Uninvited' Bill Russell had had to stand by in every scene and, just before the cameras rolled, had to say to me,

'You can do it. I know you can do it!'

"Our Hearts Were Young And Gay" was my second big picture, second big part. 'Our Hearts' was fun to make, it was a gay picture. Diana Lynn, who has been my best friend ever since the Aldrich picture, was in it. Our mutual interest in Ginger Rogers is what really made us friends. Diana saw me once, on the set of 'Lady In The Dark,' making some sketches of Ginger, came over and talked with me and we've been chums ever since. Now and again, we double-date, Diana and Dick Balkany, Bill Edwards (who played opposite me in 'Our Hearts') and I. Usually we go to the Biltmore Bowl because Diana is under age and that is the only place she can get in. The other day," Gail said, amused, "I overheard someone saying, 'I wonder what in heaven's name Gail Russell and Bill Edwards talk about when they have dates, they are both so quiet.' We talk. Or sometimes we don't talk, because it isn't necessary. Not to have to talk is one of the nicest things about being friends. Silences that are shared say things, too.

"Being friends," Gail said, then, reflectively, she added, "that is all I want, now, being friends. I have never been in love. I don't want to be in love. I don't want to get married, not for a long, long time. I have too much to do. I have a lot of people to repay for all they've done for me. Mr. Russell, the first and most important. He sweated blood to get me the breaks. He stayed up nights worrying about my next day's scenes. He held my hand when I was drowning in fears and tears. He helped me believe in myself.

"Besides, now I enjoy my job, I really do. Now I want what every actress wants, good parts in good pictures. Now I am taking diction lessons, English lessons, dancing, ballroom and tap. Some day I want to be a dancer, too. I think I have a little flair for it and I'd like to do the kind of thing Ginger Rogers did with Fred Astaire.

"This is about as far as I've come in my thinking and planning and dreaming. Glamor, fame, money, all the perquisites success on the screen often brings to a girl. I haven't had enough of them yet to know whether I really want them, or not. We're saving for a home, Dad and Mother and I, so that every penny goes into the bank. We had our home taken away from us once, when it was half paid for. That fear-come-true must never happen again. So we are still living in our little rented bungalow in Santa Monica. I've bought just four dresses, but very nice ones, since I signed my contract with Paramount. I have my same little car. But I have my dog, just dog, half dachshund and half cocker spaniel, named 'Hank' after Henry Aldrich. And I have my menagerie of stuffed animals, toy animals, dogs, cats, pandas, zebras, all kinds. That's my hobby.

"And I'm still afraid," Gail said, her eyes shining but not, now, with amusement, "I'm still afraid—but not in the same way or for the same intangible reasons. Now I am only afraid of the kindness of people lest I am not able to repay them in like measure."

Are you in the know?



What's best for keeping metal earrings bright?

- ☐ Colorless nail polish
- ☐ Ammonia and water
- ☐ Elbow grease

They'll be all a-glitter indefinitely—if you treat those metal earbobs to a thin coating of colorless nail polish. It's tops as a safeguard against tarnish. And at Kotex time, remember that now there's a new safeguard for your personal daintiness.

Yes! Now a deodorant is locked inside each Kotex napkin. The deodorant can't shake out, because it is processed right into each pad—not merely dusted on.

A king-size teen looks smoothest if she's—

- ☐ Wedded to flat heeled shoes
- ☐ A frilly dilly
- ☐ Posture-perfect

Are you a glamazon? Be proud of it! "Flats" are fine, but higher heels are flatterers. Shun frilly clothes. And never be a stoop droop . . . you'll look smoothest if you're posture-perfect. Poise comes too when you rout the little cares of problem days—with Kotex. Unlike thick, stubby pads, Kotex has patented, *flat tapered ends* that don't cause revealing lines. And that special *safety center* gives you *plus* protection.



If your friend doesn't introduce you—

- ☐ Should you just stand there
- ☐ Walk slowly on
- ☐ Feel offended

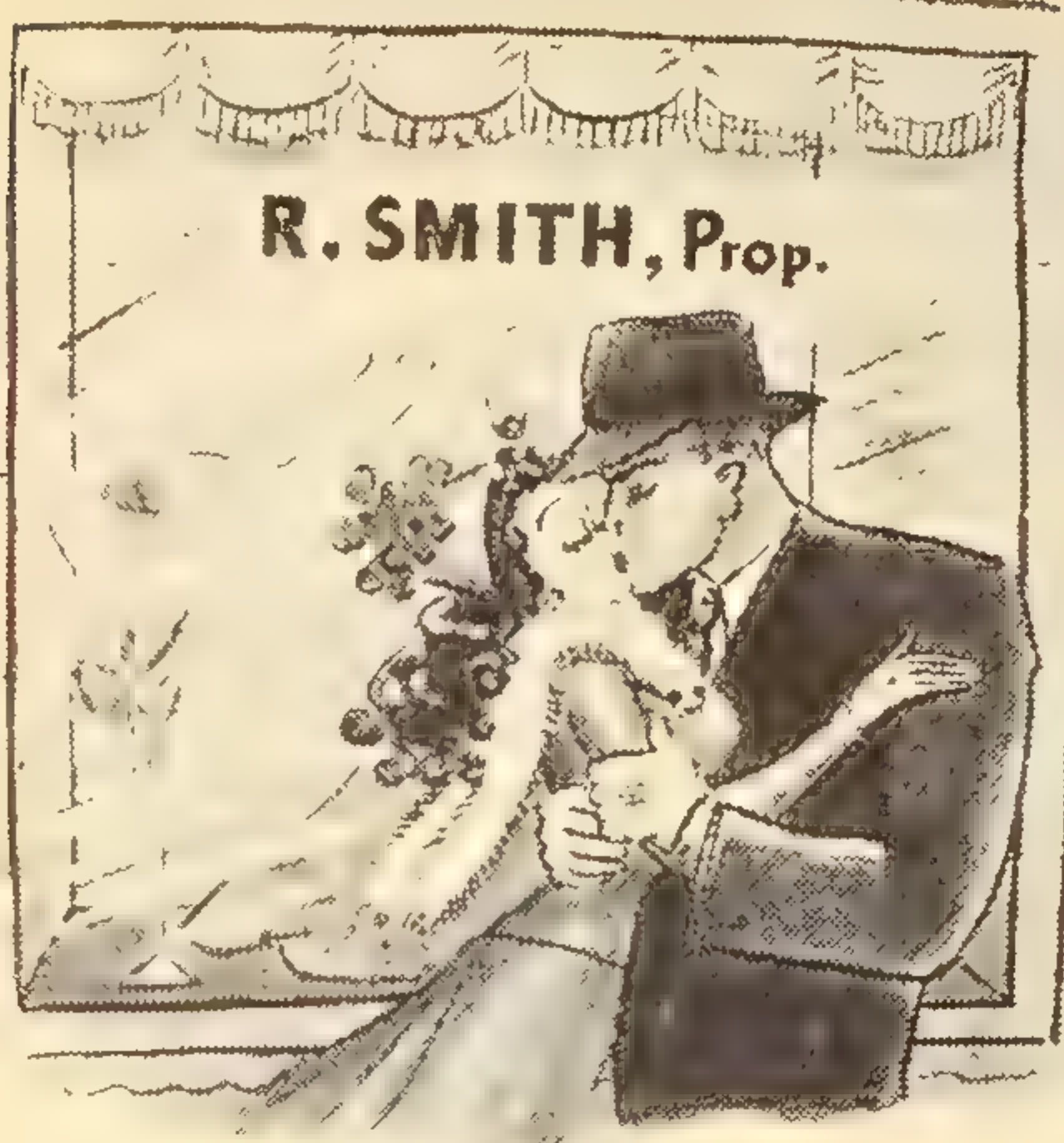
Now—A DEODORANT
in every Kotex napkin



When pal Julie stops to talk with friends of hers in a public place—introductions aren't necessary. It's awkward merely to stand by. Walk slowly on. Knowing what to do can be such a comfort! So too, at "those" times, knowing your napkins can bring *real* comfort—the unfailing kind you get from Kotex. Far different from pads that just "feel" soft at first touch, the softness of Kotex stays faithfully yours. Yes, Kotex is made to *stay soft while wearing!*

More women choose KOTEX*
than all other sanitary napkins put together

*T. M. F. Co.
U. S. Pat. Off.



Pond's "Lips" stay on...



and on...

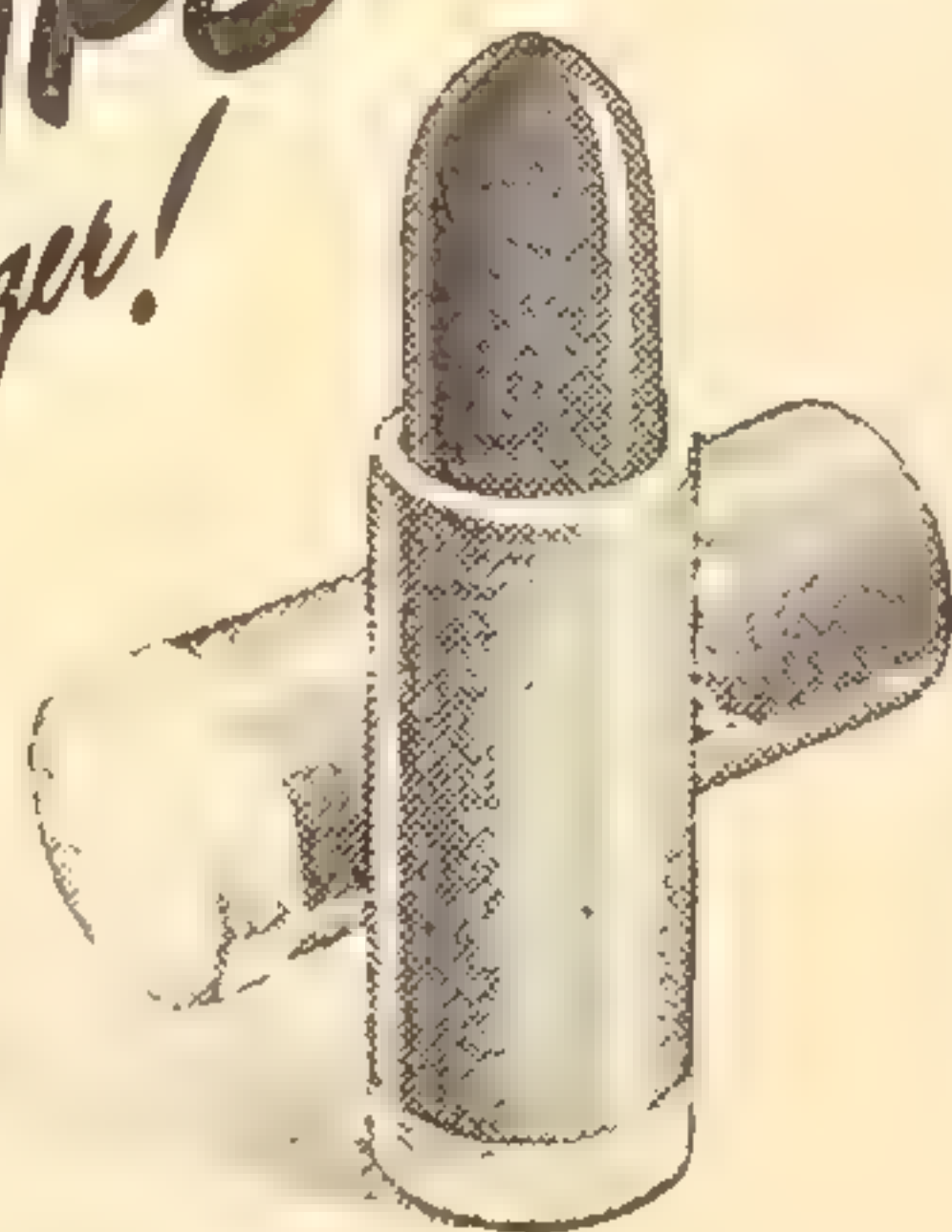


and on!

But definitely!
Pond's "LIPS"
stay on longer!

Six kiss-provoking shades Try new "Beau Bait"—rich, rosy-crimson!

The BIG case is only 49¢—plus tax



GUIDE TO GLAMOR

Cosmetics, perfumes — and pointers, too—to give the well turned out look



Rex compact, at top, a conversation piece as well as a practical addition to one's cosmetic ensemble; Dorothy Gray's "Portrait Pink," at left, a new vibrant powder shade to give you that "lady" look; Blue Waltz, above, a heart-winning perfume done up in a heart-shaped bottle.

AS SPRING turns into summer, flowers and pretty-up touches which are fresh and crisp have great allure. And cosmetics are synonymous with pretty-up.

It's pink without a blush which continues to set the pace in makeup tones. And you need not be afraid to try a new pink makeup because there are different shades of pink for every skin-tone.

Dorothy Gray is offering a matched set of lipstick, rouge and powder in a new lady-like pink, called Portrait Pink. It is packaged in a chic pink and white striped box with a blue top, base and lining. Inside the box is the portrait of a lovely lady by an outstanding portrait painter, framed in plexiglass.

Another contribution to this season's pink complexion is a new La Cross nail enamel. The shade is a vivid fuschia, called "Pink

Magic" and is so flattering to your hands. A good idea is to take your bottle of nail enamel to your manicurist when you have your nails "done" . . . then you can add days to your manicure by touch-ups.

The newest Rex compact is right in line with that simple, expensive look. It is square, with a mock tortoise shell top, and a gold bow-knot right in the center. The bottom is beautifully engraved. There is a clear mirror inside, and a gratifyingly deep well, and a velvety puff.

Clover is such a sweet, springlike scent that Wrisley with its Bath Superbe has added this sunny fragrance to the company's list of scented bath soaps. The cake is pillow-shaped, the texture soft and fine-grained. You can work up the creamiest lather and the perfume is pleasing and lasting. Other scents are Apple Blossom, Lilac, Gardenia, Carnation and Pine.

Morgan, In Demand

Continued from page 29

which he really gave a characterization.

He portrayed a Scotsman and his accent was as burry as Sir James M. Barrie's. There was a big reaction from the fans and the studio began to take notice. He followed it with a B picture called "She Stayed Kissed" with Shirley Ross and Jane Wyatt. The picture never got a first run release even though it was one of the funniest farces Warners have turned out in many a day. Dennis lapsed into innocuous desuetude.

When talkies first came into vogue Warners had made a vocal version of "The Desert Song"—one of the most successful operettas ever presented on the New York stage. The grosses it rolled up are still mentioned in awed tones. They had been threatening to make another version and Dennis, being the only singer on the lot, was mentioned for the lead. It was postponed and postponed.

It was finally made with Dennis in the lead. Instead of the strictly make-believe it had been originally, the studio "brought it up-to-date" and endeavored to give it realism by inserting Nazis and Irene Manning. To put it charitably the picture was hardly a sensation.

The studio re-made another sensationally successful stage play—"The Animal Kingdom"—with Dennis, Ann Sheridan and Jane Wyman. Originally it had been made with Leslie Howard, Myrna Loy and Ann Harding. The Hays office, grown suddenly wary, refused to okay the script. It was rewritten with all the punch taken out and it still rests on Warner Brothers' shelves. They shoved him into "The Very Thought Of You" and it played three days in their local theater where runs of four and five weeks for successful pictures are not uncommon.

And yet, he is still the most interviewed star on the lot today. What of the man behind all this? Other actors of less ability have become confirmed cynics with less than half the tough breaks he has had. Success has changed Dennis less than any actor I know with the exception of Robert Taylor. He is still the same likable, unspoiled chap he was when he was hanging on by a hair and a prayer.

What's he like? It's hard to put him into words. Once I asked him what he thought of his looks. "Well," he hesitated, "if I were running a handsome man contest I would certainly never pick myself but if other people want to think I'm good-looking I'm certainly not going to argue with them about it."

Denny's appreciation of anything anyone does for him is legend among his friends. Not long ago he and his wife, Lillian, gave a party. The bartender they had engaged for the evening failed to show up. Denny was behind the bar, working like a beaver, when some friends arrived whom Lillian did not know very well so she called Denny to introduce them around. "Here, Johnny," he called to another friend, "take over for a few minutes, will you?"



GERTRUDE NIESEN
Glamorous Singing Star of Stage and Radio
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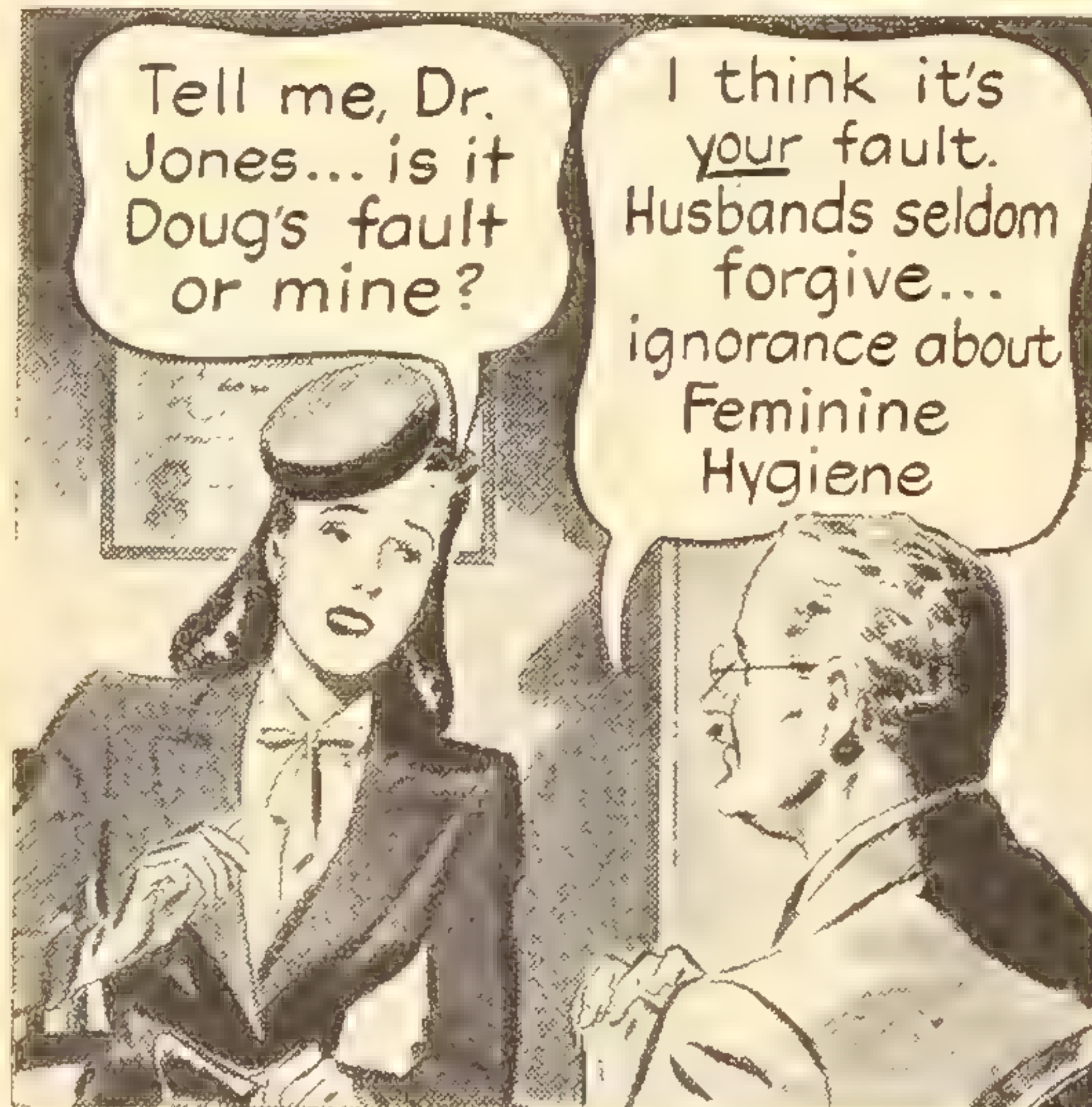
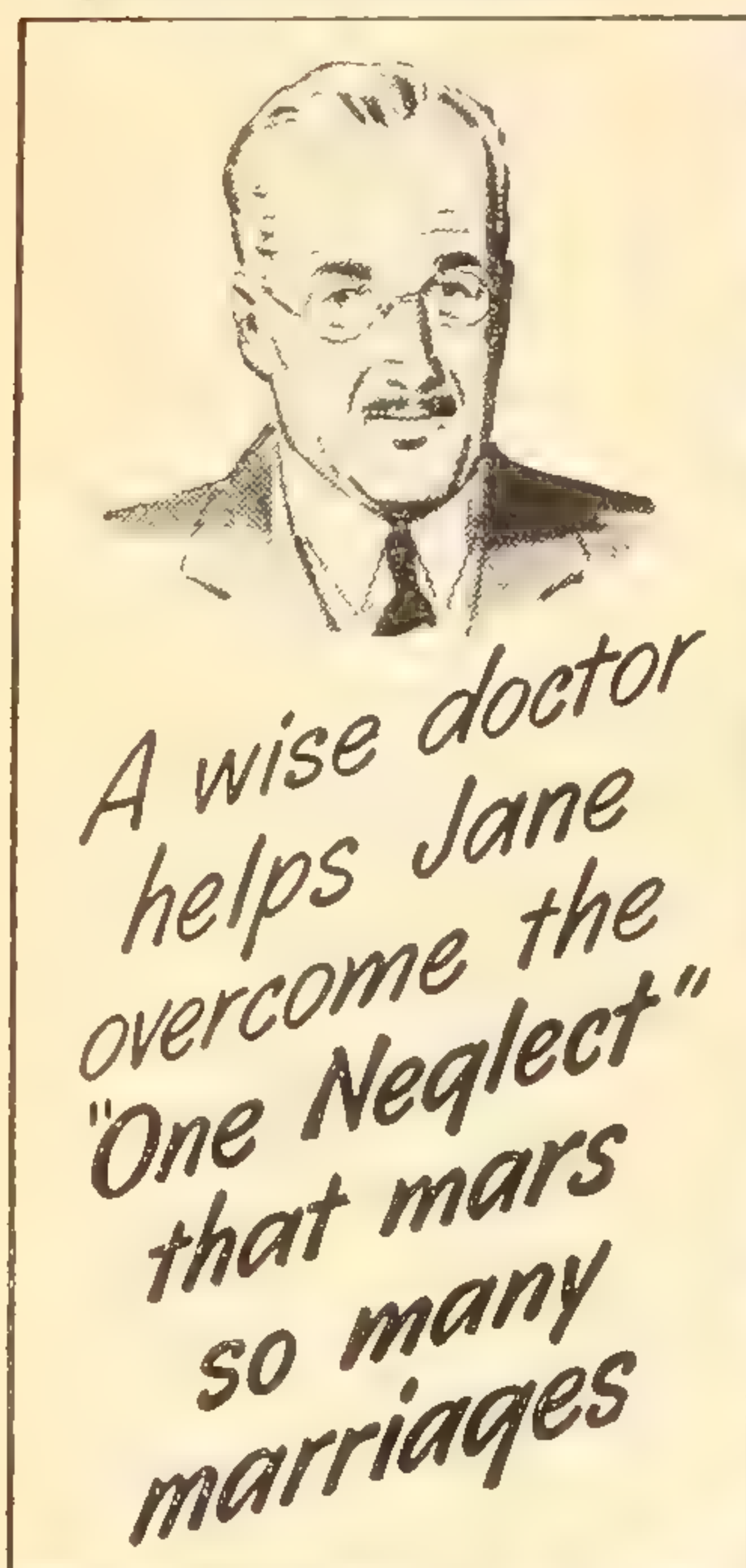
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More people began arriving and when the evening was over Johnny was still behind the bar. Early next morning Denny phoned him. "When I asked you to watch the bar for a few minutes," he explained remorsefully, "I didn't intend you to get stuck there and have to work for your entertainment. But I got busy and I just forgot about you. Could you and your wife go to the Mocambo with us tonight? I know you won't have to work *there* and you ought to have some sort of a party for all your trouble."

His loyalty to his friends is equally well known. The friends he has today are the same he had five or six years ago, plus the few new ones he has made. Unlike most Hollywood actors, his circle of friends does not change according to the picture he is working on. He and James Cagney have been friends for years. When butter was first put on the ration list Mrs. Cagney remarked that she didn't know how she would manage with two small children to feed. Dennis left on a bond-selling tour. When the tour was over he took a few days off to visit some old friends in Minnesota. They lived out in the country and kept a couple of cows. As they were not in the dairying business, they gave Dennis five pounds of butter. He had it packed in dry ice and expressed it to the Cagneys with a note: "I hope this will help out." That was two months later. There are not many people in Hollywood who remember their friends' troubles two weeks.

He goes duck hunting every year and I don't recall a year since I've known him that, on his return, he hasn't called and said, "Do you want me to send you a duck or would you rather come out and gnaw a bone with us?"

His favorite sports are hunting and fishing and he is never quite so happy as when he is in the woods. He is an excellent shot and almost as good a fisherman. I stupidly asked him once (never having had a pole in my hands in my life) if fishing required much skill. He looked at me queerly, as though I was some sort of freak from another world. When he had satisfied himself I wasn't dead-panning him, he explained that even still fishing required a great deal of skill and that a good fly-caster was an artist. He then launched into a dissertation on different kinds of flies, baits, rods, technique, etc., etc., that left me gasping and wondering if he hadn't missed his vocation. He should have been a professor or a sporting goods salesman.

He is proficient in most sports: golf, tennis, horseback riding, football; but, as he puts it, "I'll never be a runner-up for championship in any of them."

From camping out so much he has learned to wield a pretty mean skillet and can throw together a right tasty meal. "As long as they don't start asking for fancy salads and desserts," he qualifies.

Another time I asked him how he thought Hollywood had changed him. "Well," he vouchsafed, "when I first came out here I was punctuality personified. Now, I'm always late, no matter where I'm going. I do always manage to phone to say I'm going to be late but

that doesn't excuse me. I don't know if it's because we live so far out in the country now or if it's because the distances around here are so tremendous, but I'm never on time. And out of that has come another change. I hate a liar worse than anything on earth and yet I catch myself constantly telling silly little lies to excuse my tardiness. The minute I've told them, I realize how stupid it was and wonder why I couldn't just have said, 'Don't ask me why I'm late. It was just carelessness. Go on and give me hell but I honestly didn't mean to keep you waiting.' And the funny part of it is, I hate tardiness, too.

"Another way I've changed is that I've become a procrastinator. It used to be when I had something to do I went ahead and got it over with. Now, I put it off until it simply can't be put off any longer. I'll tell my kid to do something and ten minutes later I'll find him sitting on the floor tinkering with something. I'll say, 'Didn't I tell you to do so and so?' He'll come back with 'Yes, dad. Just let me finish this. It won't take fifteen minutes.' I'll start to give him what for and then realize he is merely following the example I've set.

"One way in which I've changed for the better is that when I first came out here Hollywood went to my head like a glass of champagne. I don't mean I got the big head or became temperamental but I thought the biggest dividend Hollywood paid was that everyone knew you. You could go into a crowded restaurant and they would find a table for you no matter how many people might be waiting who were there before you. In other words, even a very moderate success such as I had had, was a passport to FUN. If you went to a party people made a fuss over you and it's human nature to enjoy being noticed. But it didn't take me long to realize that because people crowd around you doesn't necessarily mean they like you. Now we rarely go to night clubs or public places for amusement. We either have a few close friends in to our house or we go to theirs."

His sincerity is in keeping with his loyalty. I inquired if he had ever given the cast and crew a party at the end of the picture. "No," he answered promptly. "I'd much rather treat them with consideration while we're working and help out the people who need help than to ignore them and their wants, act like a heel generally and then try to smooth things over when the picture is finished by throwing a party for them so they won't talk about me."

His disposition is as even—his good humor as unfailing—as anyone's I have ever met. I have never seen him when his temper was ruffled or his spirits at an ebb. He and Barbara Stanwyck rioted all through "Christmas in Connecticut." He is wrapped up heart and soul in music and will sing at the drop of a hat. In fact, if a person isn't careful he sings anyhow. Once he stuck his head in Barbara's dressing room when I was visiting her. "Would you like me to sing you a few selections from 'The Desert Song'?" he inquired cheerfully. "Morgan," retorted Miss Stanwyck purposefully, "if I see you so much as draw

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"This is what **LOSING 65 POUNDS** has meant to me!" —says Mrs. Dorothy Waters of Pitman, New Jersey



Before

"I had to do something about my weight," says Mrs. Waters, "and thought I could work out my own diet and exercises. I lost ten pounds, but not another ounce. That's when I decided there must be something special about the DuBarry Success Course—and there is!"

"HAVE YOU any idea what it means to be 65 pounds lighter? To me it means a freedom from worry and weariness such as I hadn't known in years. It means buying a size 14 dress instead of a 44—with a wider selection, smarter styles, lower prices and no alterations. It means hearing my husband say it's a thrill just to walk down the street with me. It means that my housework, a tedious burden before, is now done easily and quickly.

"As soon as I started my DuBarry Success Course at home, things began to happen. The first week I lost 7 pounds, then 3 pounds every week until I had gone from 187 to 122.

"But my weight loss and figure improvement are not the whole story. Friends remark on the improved appearance of my skin, the styling of my hair, my skill in make-up. One great satisfaction was that my doctor approved the plan and was amazed at my progress each time I went for a check-up. He tells me now that I have a school-girl figure.

"Yes; this is what the DuBarry Success Course has meant to me. I'd gladly have paid five times its cost."

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The Success Course is a success because it is a three-way plan—"eating as a beauty eats," simple, enjoyable exercises, and the proper use of co-related DuBarry Beauty and Make-up Preparations. You get an analysis of your individual needs, a goal to work for, and a program for attaining it. You follow at home the same methods used by Ann Delafield at the famous Richard Hudnut Salon, New York. And it works! The experience of more than 190,000 women and girls of all ages from 12 to 60 has proved that it can help you to look better, feel better, have the vitality you need for social and business success, for strenuous wartime living.



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	Before	After	Change
Weight	187 lbs.	122 lbs.	—65 lbs.
Height	5'2½"	5'2½"	—
Bust	42"	35"	—7"
Waist	35½"	27"	—8½"
Abdomen	45"	30½"	—14½"
Hips	45"	36"	—9"
Thigh	27"	22"	—5"

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a deep breath I'll slit your gullet!" "Oh," replied Mr. Morgan pleasantly, "well, some other time."

Another illustration of his good humor and generosity is the case of the sailor he picked up just before Christmas. The boy was hitch-hiking and Denny stopped to give him a lift. The sailor was walking with a cane and one hand was missing. He was just back from the South Pacific, he explained, and was here on a holiday leave. Denny promptly invited him for Christmas dinner. "Thanks," was the grateful response, "I don't know anyone here and it wouldn't have been much of a holiday for me without that. I'm not going home," he added, "because my mother and father were killed in an automobile accident the day I landed."

Denny drove him back to his hotel after Christmas dinner. After he dropped the lad he got to thinking: "Poor kid Just lost his parents, doesn't know anyone here and all crippled up to boot." He turned his car around and went back to the hotel. "Why don't you come spend your leave with us?" he suggested and the sailor forthwith and immediately moved out to the Morgan house.

Denny took him everywhere and introduced him to every one he met. One of the people to whom he introduced him happened to be a columnist who ran an item about the boy and Denny's big-heartedness. Next morning Denny was awakened by a man from the F.B.I. who had read the paper. "That hero," the detective began, "is definitely NOT a hero. That's not his name, he isn't entitled to wear the Purple Heart, he hasn't been in the South Pacific, his parents weren't killed, he's not lame, he hasn't lost a hand (he wears it taped back) and he's a deserter from the navy in San Francisco. I'll have to take him in."

"My house guest?" Denny ejaculated.

"Your house guest," the detective assured him gravely. "You want to see him before we leave?"

"No, I guess not," Denny answered. "It might embarrass him."

The wire services got hold of it and every paper in the country carried a squib about it. The studio publicity department phoned him. "You mind if we make something of this?" they queried. "We can get some publicity for the picture but it might make you look like something of a chump."

"Go ahead," Denny told them. "If I act like a chump I have to expect to be treated like one."

The ribbing he took at his golf club was merciless. Everyone greeted him either by limping or by doubling back a hand.

Denny laughed at each greeting as heartily as though it was the first time he had had that pulled on him.

The heartbreak he suffered when Allan Jones' voice was dubbed in for the "Pretty Girl" number, as well as the other disappointments he suffered during his early struggles to make a place for himself in pictures, have left their mark on him. There probably is no established star in the business more eager to lend a helping hand to newcomers. In fact, he offered to make a test with one of the girls who is now one of the big stars

on the Warner lot when she was up for her first contract with that studio. Oddly enough, success, instead of sharpening the girl's appreciation, has only dimmed her memory. She doesn't remember a thing about it!

It has always been an anomaly to me that despite the twelve weeks layoff all contract players receive each year, they raise Cain if they aren't given two or three weeks off between each picture (on full salary, of course) in which to rest up and quiet their shattered nerves. But the minute they start freelancing, when their pay is contingent upon the time they work, they invariably develop nerves of iron and never need a day off if they can possibly be working.

I mentioned this to Denny. He grinned. "There may be something in what you say," he confessed. "For my part, I have never had that trouble. I got so few parts my first few years that it seems as though I can never get enough parts now to make up for it. They've kept me working so steadily, some years I haven't even had my twelve weeks. But I don't believe any one can honestly say they have ever heard me squawk about being over-worked."

His memory is fair as far as names and faces are concerned, but he cannot remember dates. When he does accidentally remember one he invariably connects it with the wrong event. Lillian has a birthday either the day before or the day after Washington's, but he can't recall which. His son's birthday is either Sept. 5th or Sept. 10th. He can't keep straight in his mind which it is because the other date marks his wedding anniversary. In order to avoid re-primations he buys the presents for both events about Sept. 1st. "Look, dear," he'll explain to Lillian with studied carelessness, "here's your anniversary present. You might as well be enjoying it now instead of having to wait for THE DAY. And by the way, will you put this with Stan's other birthday presents?"

Lillian has long since seen through this ruse and resigned herself to it. When the anniversary rolls around, she smiles sweetly and asks if he's sorry he married her. Then he knows which day it is.

He is an avid newspaper reader. He reads page one thoroughly then skips to *Dick Tracy*. From *Dick* he turns to the editorials, then back to page one to see if he has skipped anything and then on to the sports page.

He prefers the phonograph to the radio and usually plays a few symphonies before retiring. Occasionally, if he has a Caruso record on the machine he sings along with it to assure himself that his high notes are just as good as Caruso's, even though, so far, he has never found anyone who agrees with him.

Despite his even disposition, he is not exactly what you would call stolid or phlegmatic. He can't sit still very long at a time, is constantly fidgeting and running his hand through his hair or pulling at his ear, and squirming generally. But his mother loves him and so, as a matter of fact, do most of the people who know him well. He's quite a guy, is our Mr. Morgan.

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FOR SMART WOMEN



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Some girls seem to reach for their lipsticks about once every hour. Not you, of course! You're different. You use longer-lasting Tangee Satin-Finish Lipstick. It holds all sorts of "endurance records"—clings to your lips for many extra hours.

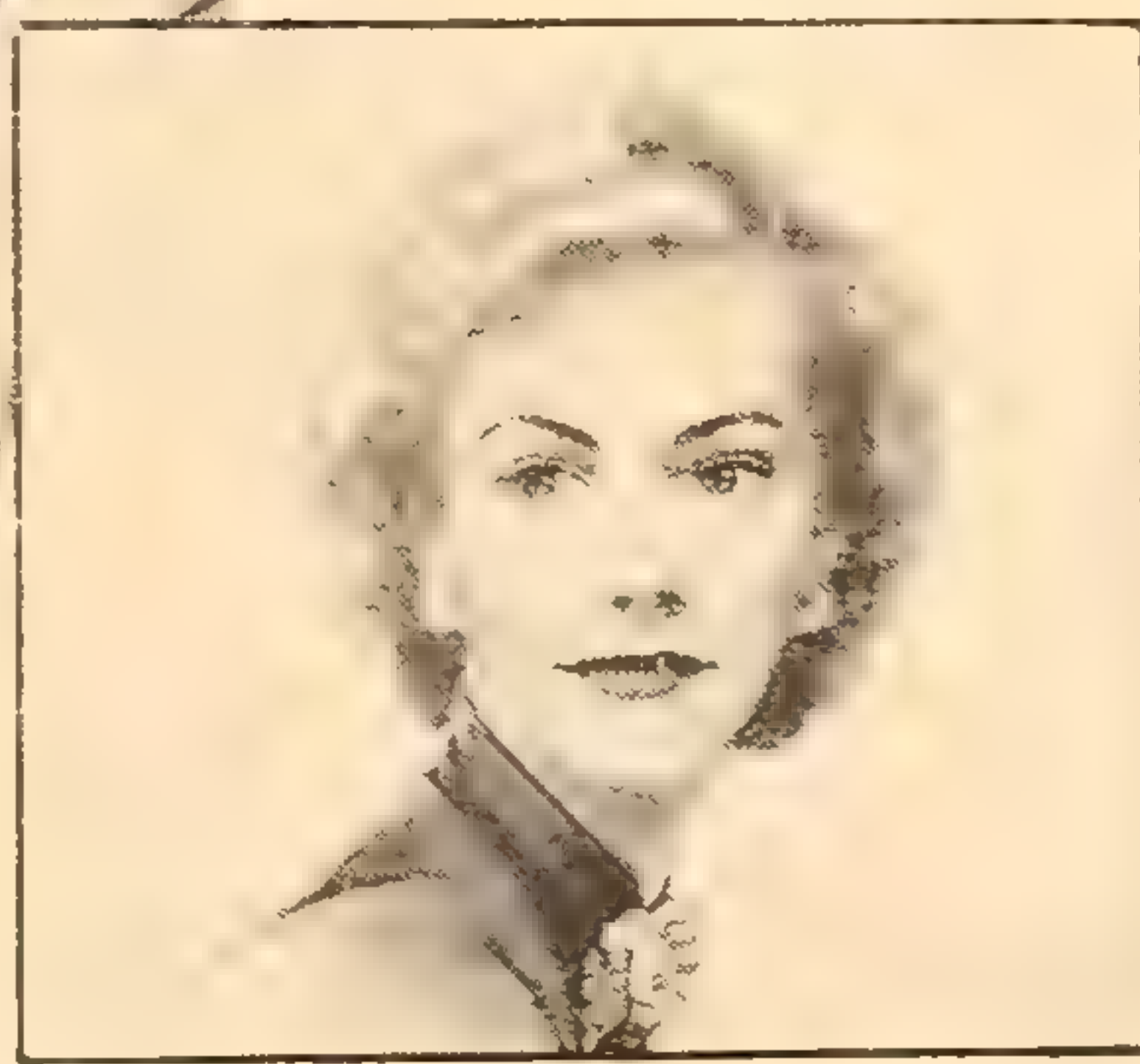
WHAT ARE TODAY'S SMARTEST LIP-

STICK COLORS? Don't answer this one until you see Tangee's exciting new colors. There's Tangee Red-Red—bold, dark and handsome. Tangee Theatrical Red—it dramatizes your lips! Tangee Medium-Red—the fashionable new shade that goes with everything.



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I don't just SAY that Lady Esther 4-Purpose Face Cream does wonderful things for your skin. I PROVE it—prove it by means of the "Patch Test"!

Just choose a part of your face that is too oily, or too dry—or where you have a few blackheads or big pores. Rub Lady Esther Face Cream on that one part of your face, and wipe it off. Wipe it off *completely*. Then see how

that patch of skin takes on new freshness and clarity! Touch it—feel it! Feel how the dry rough flakes are gone!

What happens to that one patch of skin will happen to your *entire face* when you use Lady Esther Face Cream. *For it does the 4 things your skin needs most for beauty!* (1) It thoroughly *cleans* your skin. (2) It *softens* your skin. (3) It helps nature *refine* the pores. (4) It leaves a smooth, perfect *base* for powder.

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See *with your own eyes* the difference Lady Esther Face Cream makes in your skin! Make the "Patch Test"—and compare the results with the results you get from any cream you've ever used, regardless of price! The proof's in your own mirror. Make the "Patch Test" and *compare!*



Lady Esther 4-Purpose Face Cream

There's Magic In Margaret

Continued from page 21

next day was a Saturday and no school, I did, and looked around for her. There were so many little girls there with pig-tails and bows on them just like Margaret wears, only none of them turned out to be the right girl. It was very puzzling for a little while, as they all looked like her from the back, but not in the faces.

My mother says when she was a girl there was a lady named Irene Castle who bobbed her hair, and so all the other girls bobbed theirs. Now Margaret seems to have made a new fashion with her braids, and all the other girls copy her.

We did some magic tricks before lunch. Margaret loves magic. She had one trick and showed me how to do it. I had two tricks. When I wanted to show her the secret of the second one her face got very serious. "I don't think you should tell me how to do the second trick. I only showed you how to do one. It wouldn't be fair to you!" Imagine a little girl of eight being so nice. She looked so worried, so of course I did show her. I knew she was anxious to know.

She showed me a slipper she was making, like the magic one Judy Garland wore in "The Wizard Of Oz." She just took an old pair of red velvet bedroom slippers and sewed gold sequins from an old belt her mother gave her on them. It took her all the trip from California in all her spare moments. She still had to sew sequins on the mate, and decided she would get blue ones for that. "I don't see why they have to both be alike," she said. "It's easy to have slippers that match." Maybe Margaret will start a new style in unmatching slippers.

She was busy with her canary too on the train. She brought it in a wooden cage, because she didn't have a regular kind. The bird was used to being outdoors in the wooden one, so Margaret said she just unhooked the whole thing and carried it along.

Margaret trained him in the train compartment not to fly away. He flies all over the apartment now, and often comes to light on Margaret's shoulder. While she was drawing a picture of a glamor girl for me, he came and sat there. He will eat right out of her hand, sitting on her forefinger. His name, I guess I mean her name, is Francesca.

Margaret has a Chinese cocker spaniel at home, and she wants a collie some day, one just like Lassie. She showed me a beautiful pin made of diamonds and sapphires and pearls Lionel Barrymore gave her which she wears on the lapel of her coat. It belonged to Mr. Barrymore's grandmother, who was a famous actress named Ellen Drew. It was a "friendship ring" before he had it made into the pin. Another piece of jewelry she wears and likes very much is a St. Christopher medal. It is a locket on a gold chain.

I heard Margaret's mother talking to the grownups during lunch, and she said the first time she came to stop at the Waldorf Margaret was only eight months old. She was a very good baby and didn't cry, which was a good thing, because Mrs. O'Brien thought maybe they wouldn't

let small babies into the hotel. She didn't have much money then, and she wanted to help her sister Marissa get a job dancing at the Waldorf. They had a small room for the three of them and sneaked Margaret in. Margaret didn't even have a carriage or a baby pen, and Mrs. O'Brien would carry her out to the park for fresh air every day.

I thought, "Now Margaret is back at the same hotel only this time in a big apartment, and instead of having to sneak her in Mrs. O'Brien must be very proud and want to show her off." But no, she still has to sneak her in, because of the people who stand and wait outside for her autograph! And the hotel people must certainly be glad to have her there now. Maybe they even were when she was a baby before she was famous. I guess she was a lovely baby, too. Anyway, that time, they did let her stay when they found out about her and her auntie got the job.

Margaret likes to play Indians. One time she had a big massacre in her play-room, she scalped all her dolls. We had some Indian headdresses and Margaret's mother made a wigwam for us right there in the living room. She took three blankets from Margaret's bed, and draped them over a big standing lamp, so we could crawl inside and pretend it was our wigwam.

Since Margaret got old enough to go to school, she has been so busy she hasn't had much time for it, but now she is going to have a tutor. She writes very well, when you think she didn't go to school, and she is much smarter in many ways than children of her age who do go. She can speak some Chinese, which she learned for "Lost Angel," and some Spanish.

When she and her mother and her Aunt Marissa visited Mexico City several months ago, there was a nice lady there named Guadalupe who took care of Margaret one day when her mother and aunt went sightseeing. Margaret loves the name Guadalupe because she is interested in the famous statue in Mexico of the Saint of that name. She told me about it. The story tells about how the Indians came and they were savage, and then this figure appeared, with a vision on it of the Virgin Mary, and Margaret says you can still see it on the front of the statue's gown, as plain as anything.

In her bedroom at home, she has thirty-one statues of St. Guadalupe. These she keeps on one side of the room. On the other side she has all her stuffed animals, monkeys, and dogs and rabbits, and oh, all kinds.

Well, Mrs. O'Brien thought it would be nice to have this Spanish lady, the live one, not the statue, go back to live with them in California. And Margaret thought it would be wonderful to have a Guadalupe in the house. So it was that this Mexican lady who cannot speak one word of English, and who thought she would never go anywhere outside of Mexico, was at the Waldorf too in New York. I guess she thinks Margaret is a fairy princess for fair.

After lunch Margaret had to go to the Capitol Theater to make a personal appearance and to recite the Nativity speech from her latest picture, "Our

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Vines Have Tender Grapes." I felt very pleased as I sat in the audience to think I had just spent two hours with her. We made a pact before I left. She said: "How will I know you are surely in the audience?" I said: "After everybody has stopped applauding, I will applaud extra and you will know who it is." Margaret said that would be our signal, and she would give an extra bow, and that would be just for me, only it would be our secret and nobody would know it but us.

At the Capitol she was dressed in a little dark blue coat and hat trimmed with red. She looked so tiny on the big stage. Well, the applause lasted so long after she finished her speech, I was afraid she would be off the stage before I was able to make my signal to her. As the applause finally died down, I did clap three times, loud, as we had arranged, and she started to do "my" bow, only the audience started more applause and Margaret had to do more bows, and every time the applause almost stopped and I tried to make my three claps stand out so she would hear, the audience would start up again, and Margaret would have to bow and bow.

We drove up Broadway before dropping her at the stage door and as we passed the Astor Theater where "Meet Me In St. Louis" was playing, I thought I would tease her. I said, "There is a girl in that picture I like very much. Can you guess who it is?" Margaret pretended to be guessing very hard. "Judy Garland?" she asked. "Well, I like her," I said, "but she is not the girl I mean." Margaret pretended to be thinking hard again. "Mary Astor!" she said. Then she turned to me and her face broke into a big smile and her eyes twinkled like anything. She knew very well who I meant, but she can tease too.

One thing that worried me, I wondered if Margaret isn't very sad when she has to cry in pictures, so I asked her. "Yes," she said, "I have to be sad then, but I love to cry when I'm acting. Only thing," she added, "I wish I were twins. Then my twin could do all the radio programs and the news pictures and I could just relax and make moving pictures."

She told me she thought George Washington's House was very nice in Mount Vernon. She went to see it when she visited Washington, D. C., for the March of Dimes. "In Mrs. Washington's bedroom door there was a little hole. It was for the cat to climb in and out. I wish I had a hole in my bedroom door like that for Maggie," she said. Maggie is her dog, you know, and I think Mrs. O'Brien had better watch the woodwork when she gets home.

Her mother told some of the grown-ups about something Mrs. Roosevelt said. It seems a number of children, relatives of the Roosevelts, were all waiting for a party to start. This was in the White House. The children got fidgety and squirmed around. But Margaret sat very still. Mrs. Roosevelt said, "How is it they are so impatient while Margaret is so patient?" And Margaret said, "Patient! Oh, if you only knew!"

But I think she is, because they say patience is a virtue, and it seems to me Margaret must have all the virtues there are for a little girl to have.

Joshua in Hollywood

Continued from page 43

has changed. His hair is just as red (still unstreaked with gray), his tastes—but read on and see for yourself. Time has really stood still for him.

When he came out here he didn't like night clubs. He still doesn't. So far as I know he has been in the Mocambo perhaps once. His attendance at Ciro's, the Trocadero and other spots that have burgeoned and faded in that period, have been of a like frequency—or infrequency.

Years ago he came to the conclusion he wasn't seeing as much of old friends as he would like to, so he, Pat O'Brien, Spencer Tracy, Ralph Bellamy, Frank McHugh and one or two others formed a supper club to meet once a week. They still meet once a week. On one occasion they dined at The Beachcombers. Finding no dessert on the menu to their liking, the tribe strolled down Hollywood Boulevard to an ice cream parlor. The proprietress was like to have swooned when five tough guys of the screen sauntered in and, to a man, ordered hot fudge sundaes with marshmallow and whipped cream topping.

People meeting him, in those early days, after viewing one of his tough screen characterizations, were astounded to learn he didn't drink. Fifteen years have developed no taste in him for anything stronger than a very occasional glass of sherry.

When he first arrived in Hollywood he was always on a diet. He still is. Obesity runs in his family. "I can look at a ham sandwich and put on five pounds," he complained once. When he goes on a diet he sticks to it, although I crossed him up once when he and his wife Billie came to my place for dinner. For dessert, I offered them a nut torte iced with chocolate. "It has no flour, no butter, and no milk in it," I explained, "so you can dig in."

"What's it made of then?" he inquired suspiciously.

"Rye crisp crumbs and orange juice," I informed him.

"Oh, you can eat it then," Billie conceded.

Jimmie dug in rapturously and, on leaving, asked for a piece to take home, which I gladly gave him, not feeling it necessary to mention the eggs, sugar and nuts that were also present in huge quantities.

Stardom came during his first year in pictures and he has been among the first ten at the box office ever since, though he has never cared for acting and took it up only because he has a flair for it and saw in it a quick way to make big money. "You take a fine ballet dancer or a great pianist or violinist and you know there are years and years of work behind it. That's something worth while."

"Actors spend years and years, too, perfecting their art," I argued.

"Do they?" he countered. "What kind of business is this when Blank and Blank (he mentioned two of the biggest stars in the business) are given the Academy Award? That is supposed to be given for great performances. Neither of those girls could give a great performance."

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The performances that won those Oscars were great only for them. Any real actress would have been ashamed of them. For the most part, the great stars in this business are far from being the great actors in it." (And there are very many actors who agree with Jimmy's premise.)

Critical as he is where anything pertaining to pictures or stage is concerned there is no one quicker or more unstinted with his praise when he feels it is deserved. Although they know each other only very slightly, he is an ardent Crosby fan and stoutly maintains Bing is one of the few—if not the only genius in the business.

Jimmy never felt any crying need in those long-gone days to "get away from it all" between pictures. He still doesn't.

Once he rented a cottage at Carmel for a month (where I visited them) but it was merely to be near his friend, the late Lincoln Steffens. When Steffens was called to Boston on business, Cagney saw no further occasion for loitering in Carmel and returned almost immediately to Hollywood.

Latterly, he got himself a farm on Cape Cod but it was because he enjoyed the life there—the peace and quiet. When the Cape Cod Chamber of Commerce got busy and exploited the place, Jimmy turned his farm over to the War Department, later selling it outright.

From riding on his grandfather's barge when he was a kid, he developed an urge toward water. As soon as he could afford it he bought himself an eighty-

foot sailboat. The fact that he got deathly sick every time he boarded it made no difference. Almost every weekend found him out sailing. When he reached the point where he became seasick only about once out of every four times, he was practically delirious with joy. With the advent of the war and the ban on pleasure cruising, he sold the boat. As soon as the restrictions were relaxed a little he bought himself a smaller one he can sail himself.

In those early years, when he was living in the first house he had ever owned, the first thing he did on receiving a bonus from Warner Brothers for "good behavior" was to have a pool put in. I dropped in once and found him lying on the edge of the pool, basking in the sun. "Boy, this is the life," he grunted, lazily opening one eye and almost immediately closing it again.

"You like it, huh?" I replied, thinking he was referring to Hollywood and the so-called "easy money" he was making.

"Yeah," he admitted. "No studio, no turmoil, no strangers, no worries. Just lie here in the sun and drowse and think."

"What do you think about?" I asked curiously.

"Nothing very ponderous," he vouchsafed. "Don't have to now. No worries. Not many people."

His tastes are just as simple today. A few years ago he built a home far off the road in a remote section of town. It consisted of twelve acres. Recently he purchased the adjoining estate of fourteen acres which had a training track for horses on it, slightly less than a quarter of a mile. The day we met for this interview he was half an hour late. He had been building a fence around the track and couldn't tear himself away from it. He, himself, dug the post-holes and set the posts. Nothing very remarkable about it, but there are not many with Jim's income who would do hard manual labor like that when they could pay to have it done.

Years ago, when he first began furnishing his home, he became an antique addict. Thorough in whatever he undertakes, he immediately got himself a small library on antiques which he studied assiduously so he would know what he was getting. Today there are few diletante collectors in Hollywood with his knowledge of the subject.

His new home has no pool. "Too many acquaintances began dropping by the old place," he explained. "The people I'm really interested in drop by anyhow, and the lack of a pool and tennis court keeps most of the others away."

He has a positive way of speaking that leaves you with the impression his is the last word that can be said on any subject. No one could have been more surprised than he when I remarked on it. "Holy smoke!" he ejaculated. "It must be a trick of speech I haven't overcome. I'm wrong in my views as often as I'm right."

Positive as he is in his opinions on many subjects, there is no one who changes his mind more quickly than Jim when he sees a new angle. One night at his home we were jabbering away about a lot of inconsequential things when the radio announcer said selections

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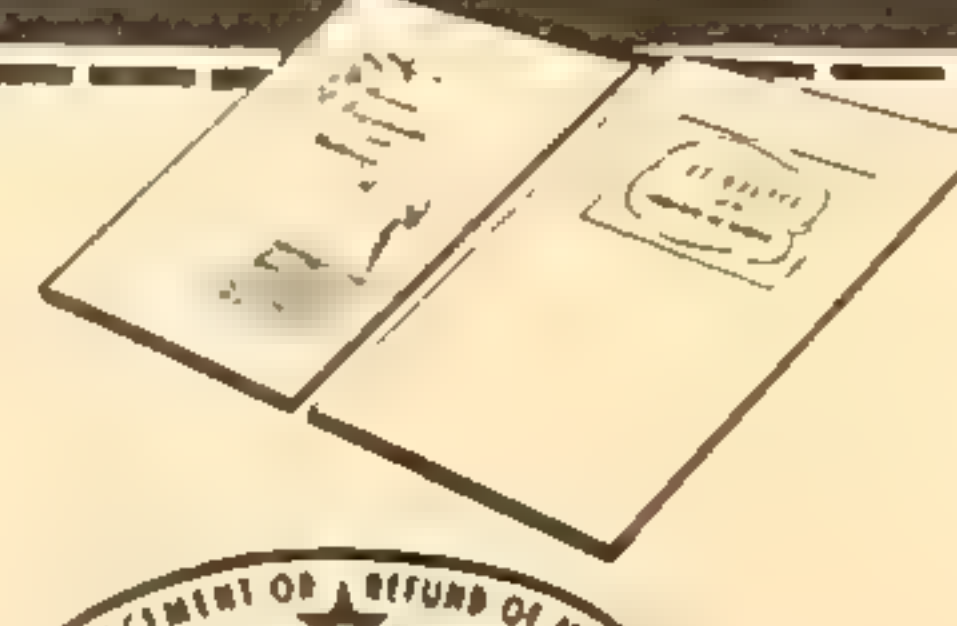
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would be played from "The Prince of Pilsen." "Jim," I asked, "would you mind if we keep quiet for a few minutes? I'd like to hear this."

Jim agreeably maintained a tomblike silence until the music stopped. "Imagine!" he exploded when it was over. "A whole generation of people were entertained with claptrap like that!" (He was referring more to the libretto than the music.) "It's horrible!"

"It's not horrible," I denied vehemently. "It's wonderful to think life could ever have been so simple people could have transported themselves into another world and believed those fairy tales while they were being performed."

Months later I happened in on a conversation between Jim and one of his realistic friends. Word for word, he was giving his friend my argument.

Another time we were talking of age. "Heaven help the guy who is middle-aged and still chases chickens instead of women his own age—and vice versa," he said.

"Probably a desperate attempt to cling to youth," I commented.

"Why should anyone want to cling to youth?" he demanded.

"Don't you?" I persisted.

"I?" he exclaimed incredulously. "Heck, no! Do you think I want to go through all those growing pains again? Have those silly, half-baked ideas about things?"

"I feel sorry for you," I said. "I can't imagine anything more wonderful than being able to spend your whole life being twenty or twenty-one. Look at those fresh eager young faces! Emotions so keen, life so full of zest that if someone you're fond of inadvertently snubs you life looks as black as the pit for at least a few days or a week. Can you imagine we could get worked up into a transport of joy over the mere prospect of spending an evening at a night club or dancing? When you're our age does anything matter very much? Does anything, except perhaps death, stir your emotions very deeply?"

It was only a short time later I overheard Jimmy expressing those very sentiments to someone else and he had, I am sure, completely forgotten he had ever felt any other way.

Matter-of-fact though he appears on the surface, he has a very deep and tender underlying side. His affection and regard for his wife is beautiful—the envy of most of her friends. His love for his adopted children—particularly the boy—is exalting.

"When I was going overseas for the USO and coming back," he told me, "the only thing I was frightened of was the fear something might happen that I wouldn't see him again. I used to lie in my bunk at night and feel his arms around my neck—hear him whispering his prayers."

That from the tough guy of the screen—the fellow who used to go around socking women or squashing grapefruits in their faces! And yet, as I look back, it seems to me he must have had those same warm, inner wells of emotion even then. I guess at that he was right: Hollywood hasn't changed him. As for Joshua, time has stood still for Jimmy.

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Bacall's Slant on Bogart!

Continued from page 22

secret?" Or I throw it away with a crack line like "Listen, pals, here's the low-down—I'm secretly married to Errol Flynn!" Or I tell them, "I'm not quite sure myself what's going on—I didn't know about it until I read it in the papers!"

Bacall paused for a moment, looked at me levelly and added, "There is really nothing more I can say about it now. Except that it is a matter to be discussed between Bogey and me."

The day I lunched with Bacall, in her suite at the Hotel Gotham in New York, she was paying her first visit to her hometown since she had left it, a little more than a year ago, for Hollywood. Where everything happened to her. Where so much happened to her, in so short a space of time, that any other twenty-year-old less fearless, less honest, less herself and the-hell-with-it, would be doing mental cart-wheels and emotional tail-spins.

Not Bacall. A trifle "bewildered," admittedly, but taking it, for the most part, in her easy, indolent, slightly arrogant stride, she even showed consideration for the plight of this reporter who was faced with the embarrassing necessity of asking her embarrassingly personal questions, by saying, "I know you have a story to write, pal. Pages to fill. But there is nothing I can say now. If I could, I would."

And so, if possible, she would. And so, as much as possible under the obviously tongue-tying circumstances, she did.

Betty Bacall left New York, practically an unknown. Some modeling for *Harper's Bazaar*; two small parts in two plays, "Franklin Street," which died a few days after it was born, and "Johnny Two-By-Four," which was never born at all, had been the Alpha and Omega of her professional activities. At the train to see Betty—and her mother—off for Hollywood were three or four pals from her gang in the Village where, on Bank Street, the Bacalls had been living. The kids tossed a couple of books and a pound of candy into her lap, wished her luck and waved her bye-bye.

Lauren Bacall came back, the little more than a year later, headline news. Hollywood, having seen her first picture, "To Have And Have Not," had come down with such a fever as it had not run since Garbo's first film was previewed. Whereupon the Warner Brothers, delirious with happiness, cast her at once in her second picture, "The Big Sleep," again teamed with Bogey. For the past six to eight months, scarcely a magazine or Hollywood column has appeared without stories about Bacall, pictures of Bacall, or both. Labelled "The Look," Bacall has been—and is, currently—the focal point of more interest, excitement, conjecture, gossip and rumors than any other six stars rendered into one. Of the rumors, the most consistent and colorful was that Bogey's interest in the sultry "Slim" was not confined to sound stages. Then came news of Bogart's separation

from Mayo, and his frank statement of his feelings for Bacall.

So, in the same station where three or four had gathered to speed her departure, Bacall stepped into fans who swarmed, reporters who stormed her, cameras that clicked like crazy. As a first experience of what it really means to be a celebrity, and that most celebrated of celebrities, a movie star, with the added "Plus" of finding herself the heroine of a headline romance, it must have been staggering.

But Bacall was standing up to it. She sat across from me at luncheon (she'd ordered wienies on boiled potatoes, cold slaw on the side, two chocolate eclairs for dessert and, in case replacements were needed, a fat Napoleon) wearing black slacks, a powder-blue coat, knitted bedroom slippers. Her gilt-streaked hair hung carelessly. No makeup.

She said, her eyes covering the hotel living-room with its crowding baskets of flowers, the tables stacked with telegrams, "I never knew it was going to be like this. Never knew *what* it was going to be like. The phone rings from 75 to 90 times a day. Actual count. My mother, who doesn't know what to make of it, as who does, answers and, no matter who it is—often someone who asks 'Is Laur-ene there?'—puts them on. There have been mob scenes. Autographs, you know. When I can give them, I always do. Only when I am going out in the evening and there are hundreds, I have to skip it. Then I tell the doorman to ask the kids to leave their books and I'll do them when I get back. A couple of kids from Julia Richmond High where I went to school came to interview me for the school paper. When I opened the door, they were took like with palsy. 'Is there something so frightening about me that I make people shake?' I asked them. It's kind of bewildering," Bacall admitted, "but it's fun. It's kind of fun. Though I can't go strolling in the park, as I used to.

"In fact, I haven't done any of the things I 'used to' when I lived in New York. I haven't done any of the things I planned to do on this trip. Haven't had time. The studio has kept me working on half-hour appointments every day since I got here. You know," Bacall grinned, "gals like you, pal!"

"I haven't done any shopping. I hope to, next week. If I make it, I'll buy the shops out. Because, although I hate to shop and could never make one of those 24 hours a day jobs of it, I haven't had time to shop in Hollywood, either, and need everything from the skin out. Have no idea what I'll buy. Never 'plan a wardrobe.' When I do, I never get what I plan. Never plan anything, come to that. No good.

"I haven't seen any of my friends. For the same reason, no time. I haven't revisited the 'scenes of my childhood.' And I've seen only one play, with Bogey, 'Harvey.' Oh, boy, it was wonderful! That Faye guy, he does a dream job."

I asked, "You and Bogey go out together?"

Bacall looked honestly surprised. She said, "Of course we do. We're good friends, as I told you. Not to go out with him would be idiotic. Sheer insanity. Phoney."

She said, "Listen to this, pal—the gossip stuff doesn't bother me. If you let it get you, you'd end up in an asylum. There are more bewildering stories going around. One I heard the other day is that Bogey isn't well. He's fine. Feels good. I've been a fan since I could read words of one syllable and so have read all the stuff and things said about picture people for nearly 15 years. Some of it has been so. Some of it hasn't. So what? Besides, I don't believe it does you, or perhaps I should say I don't believe it will do me, any harm. Way I figure it, on Shirley Temple it wouldn't be becoming. But on me, considering the type I turn out to be on the screen, it's okay. There are bound to be things said and written about everyone in this business and if all the things said and written are too sweet, it makes for an uninteresting character. So, it doesn't bother me. It doesn't get me. It hasn't changed me. Heck, no."

"I said, when I first went to Hollywood, that I intended to live my life my way. I still intend to. I said that I didn't want a big house, lots of servants, lots of clothes, the chi-chi. I still don't. Ma and I live in the same little birdcage of an apartment we perched in when we landed out there. We'll stay on for awhile. If I had ten million dollars, I wouldn't live in a 40-room house. Or a 30-room house. Or a 20-room house. I like cozy places. Get lost in big ones. And I always have a favorite room, or a favorite chair, to sit on. Or sprawl in. Can't help sprawling."

"It's just as well I feel this way," Bacall added, "for I firmly believe that, after this war, fame, position and money aren't going to matter. All that's going to matter is what you've got here," Bacall touched her head, "and here," she touched her heart.

"I said, when I first went to Hollywood, that I would like to get married. So I would. I'd rather act for nothing, for free, or not act at all, than miss marriage and find myself, ten years from now, the unhappiest, because the loneliest dame that ever lived."

"Nor do I believe in that hanky-panky about marriage 'interfering' with a career. Or in reverse. Not if you're sensible about the marriage. I also said, however, and still say that I don't want to get married right away. Being all too human, if swept off my feet, I might jump. But I'd like to take it easy for awhile. Have some fun. Not that I like to go out with a different guy every night. I'm not that kind of a girl. Never was. And I'm not much for dancing. I used to be but now I can live beautifully without it. But I'd like to look around for awhile. Besides, I think I need a couple more pictures under my belt."

"In the character I play in 'The Big Sleep,' there's a slight suggestion of Slim (the character I played in 'To Have') but just in spots. It was a tougher part



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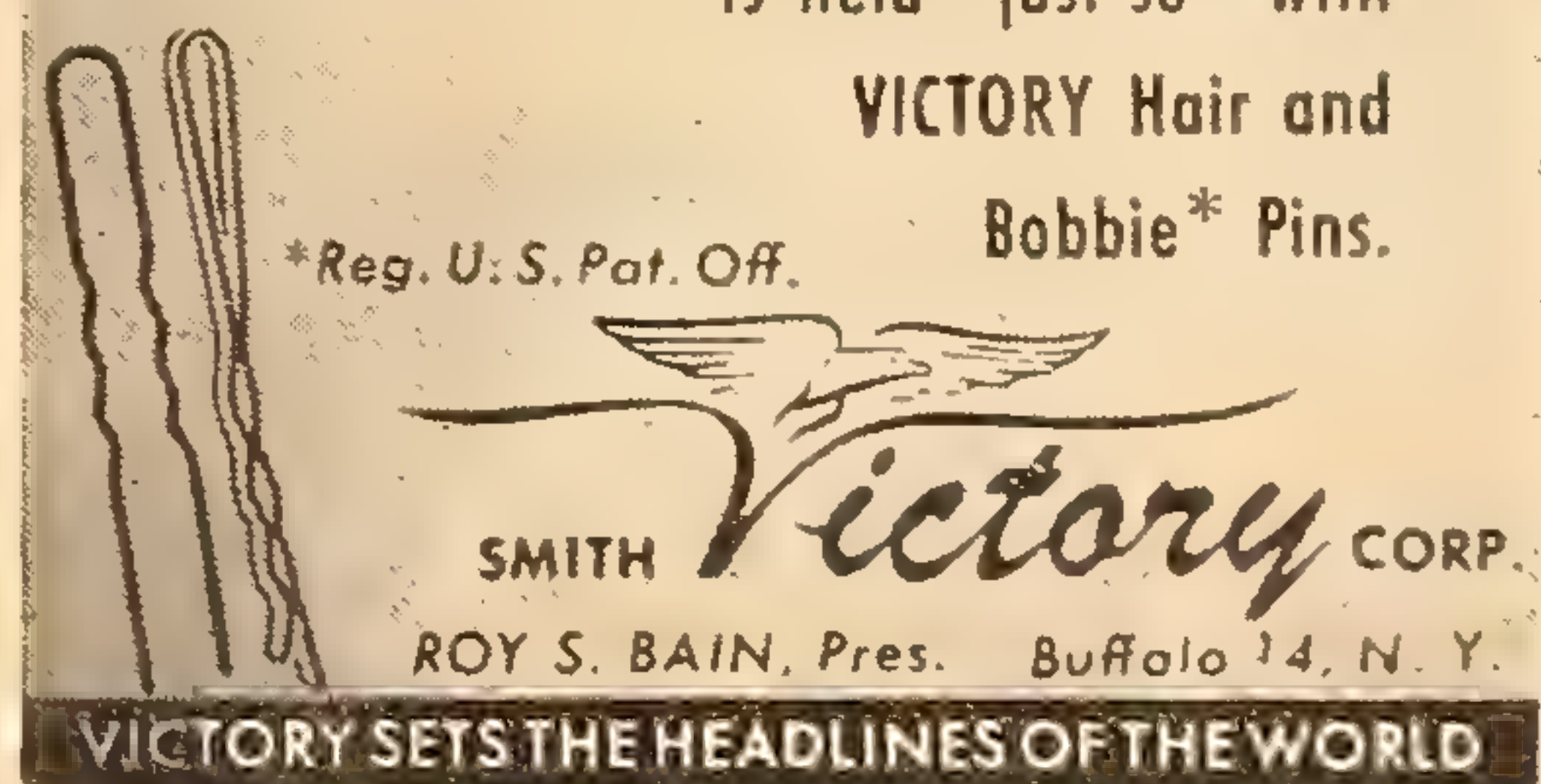
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to do than *Slim* because it's a mystery and I carry the story. So I had to do a lot of double talking and double thinking. But now 'The Big Sleep' is over and done with, and I haven't the vaguest notion of what I am to do next. There's been talk of 'The Fountainhead' for me. And I know that, before I left Hollywood, Mr. Warner had one or two things up his sleeve for me, but that's where he kept them—up his sleeve. I," Bacall said, "would love to do a comedy—good and slapsticky.

"But I repeat, I haven't a notion, not the vaguest, what is going to happen to me next, on the screen or off. 'It's wonderful,' Bacall added, laughing, 'I love life!'"

Why Oberon's Titled Marriage Failed!

Continued from page 33

and much too far away for those casual Sunday dropper-inners. On days off from "A Song to Remember" she haunted antique shops, and when she wasn't busy acting she was busy decorating. As soon as she finished "Dark Waters" she moved to the beach to live—and Hollywood lost touch with Merle Oberon.

During the year, faithful to Sir Alexander's wishes, Merle said nothing about a separation or a divorce, though it meant making a recluse of herself. But she didn't mind, really. She felt awful about breaking up her marriage, and she wanted peace and quiet in which to think things out. But when Sir Alexander Korda arrived in New York a few weeks ago she called him over long distance and again had a serious talk with him about their future. Sir Alexander realized the embarrassing position Merle was in, and agreed that they should announce their separation, and impending divorce, immediately. He arrived in Hollywood a couple of days later, but went to the Beverly Hills Hotel this time, and not to Merle's beautiful home in Bel-Air which she bought four years ago. But there were no hard feelings between the two of them. If Hollywood had hoped for fireworks and big dramatic scenes, Hollywood was in for a disappointment. They promptly had dinner together at the home of their mutual friends, the William Goetzes, and fearful that he might be lonely over New Year's Merle invited him to take her to the Jack Bennys' party—the first party she had been to in nearly a year. Everybody said the Kordas had changed their minds about a divorce. But they hadn't.

"Alex and I were friends for many years before we were married," Merle told me in her dressing room on the "Night in Paradise" set at Universal Studios. "No one could have a finer friend. His friendship means everything to me, it always has, and I am certain it will continue. I shall always love and admire him. Ever since I first met Alex at Wembley in 1932, when I was a badly frightened extra in one of his pictures, I have had the greatest respect and admiration for him. He has

really a brilliant mind, and at the same time is so gracious and kind and understanding. He is truly a very great man.

"We both very much wanted our marriage to work out. But it is difficult for two people to remain happily married and live 6,000 miles apart. We feel awful that we have not been able to work out separate lives and careers. But Alex's career demands that he spend nearly all of his time in England, and my career is here in Hollywood. An entire continent and an ocean has separated us most of the five years we have been married. And during the last two years, because of the war, Alex has only been in this country twice. Since the war started I have been with him in London for only a few days in 1942—when I was finishing up a USO trip with Al Jolson. It is very difficult for a marriage to last under these conditions.

"I came to Hollywood from London in 1935. I was very lonely here at first, but soon I began to love California dearly. In time I bought a house here, I had my furniture from my house in London shipped here, I made close and dear friends here—in fact I consider Hollywood my home. This is where I belong. This is where my career is. This is where I have a job to do. I feel that I can benefit my own country, as well as my adopted country, best by working here thereby paying taxes both to England and the United States. Naturally I am looking forward to the wonderful post-war days when I can work in both countries. But in the meantime, this long-distance marriage of ours is not fair to Alex. And not fair to me."

Even Merle's harshest critics—and I always say show me an actress and I'll show you a critic—cannot accuse Merle of running out on her husband. If she divorced him some three years ago when the Korda fortunes were at low tide there might have been some cause for talk. Korda has always had Ziegfeldian ideas when it comes to producing pictures, and "That Hamilton Woman," "Lydia" and "The Jungle Book" cost him millions of dollars. With England at war, the source of his income blocked, and the release of his pictures curbed, those were dark hours for Korda. But Merle stood by him, offering him both inspirational and financial comfort. All that is changed now. Today it is Merle who is practically broke, with Uncle Sam and John Bull splitting her salary checks two ways. And Korda is again riding the crest of the wave. Not only has he been knighted by King George VI of England, but he has been made production head of the powerful and rich Metro-Goldwyn-Mayer studios in England.

When Korda became Sir Alexander Korda in 1942, Merle automatically became Lady Korda. And there were those who said, over their Sunday night lamb roasts with mint sauce, that Merle never in a million years would give up that title. It seems they were wrong. As a matter of fact, although she was extremely proud of the honor her country had bestowed upon her gifted husband Merle never did fling her title around—as other movie stars would have done, no doubt. She simply continued to be

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Janet Waldo, young star of CBS
"MEET CORLISS ARCHER"



Merle Oberon, actress. People who wanted to exploit her as Lady Korda got a cold brush-off. You know something? I have a strange feeling that Merle is becoming awfully American.

When Merle first met Alexander Korda in 1932 he was at that time London's number one producer. Merle thought she had just about as much chance of meeting him as she did the King. Their meeting, as has been told before, was in the commissary, or "canteen" as they called it, of the British Independent Studios, where Merle who had recently arrived from India, and just about as scared a kid as you've ever seen, was working as an extra in a picture called "Aren't We All." A girl friend, who believed in the influence of color, had told Merle to wear green—that green was her lucky color. Merle was desperate enough by then to try anything, so she shot her bankroll, some fifteen dollars or so, on a green dress. She was sitting there enjoying her soup (the cheapest item on the menu) when suddenly she became aware that a man had stopped at her table and was smiling down at her. "My name's Alexander Korda," he said. "What's yours?" When Merle could stop gawking long enough to stammer her name he handed her his card and said, "Give me a ring. We will discuss a test."

Merle frankly admits that she really stank up the place in those early tests. But Korda, noticing her nervousness, coached her in her lines, suggested improvements in her makeup, and by his kindness gave her the confidence she needed to forget her innate shyness. A few years later, as *Anne Boleyn* in his brilliant "Henry VIII," Merle proved herself as an actress. And of course Hollywood started preparing contracts. With "Dark Angel" Merle immediately became a great success in Hollywood. As money rolled in for her, it rolled out for Korda.

The Oberon-Korda romance did not blossom until 1937 when Merle, back in England, made "The Divorce of Lady X" for him. She returned to Hollywood soon afterwards and gave a performance in "Wuthering Heights" that was a knockout. Following the preview of that picture all the Hollywood producers were trying to sign her for good juicy dramatic parts in their pictures. But Merle was in love. So, kicking a fortune right in the teeth, she sailed for Europe and married Korda in Antibes in June, 1939.

After that Merle did her best to maintain two homes and two careers. It didn't work out too well. Her own career took a good beating as she was always in England when a producer wanted her in Hollywood.

Merle's plans for obtaining a divorce are not certain as yet. She is very busy these days having Turhan Bey make love to her—strictly on the screen, of course—in Walter Wanger's "Night in Paradise." And she is being acclaimed once more by the critics for her grand acting job in Columbia's "A Song to Remember." They haven't been so profuse in their praise since "Wuthering Heights." Well, this time it's a safe bet she won't throw it all over and run off to Antibes.

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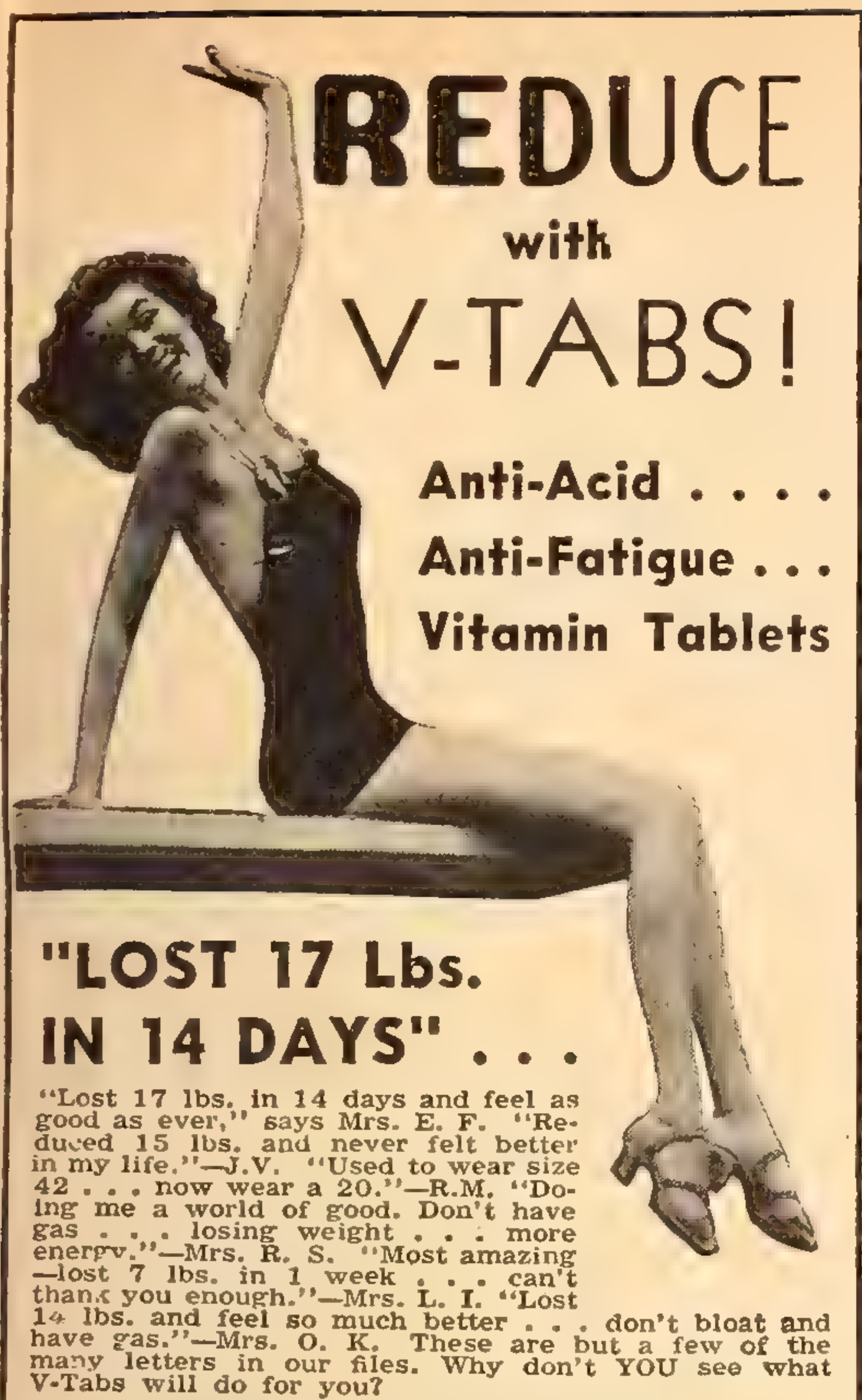
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Hi, Shortie!

Continued from page 47

you are under average height you must hold yourself well, and make every movement graceful. And definitely, you must watch the scales. A few extra pounds are a fatal handicap for they give one the 'pudgy' look. I say there is nothing to mourn about if your inches are few. Just be wise and play up to your smallness, making it an asset."

Said Joan Bennett, "It was during one of my first films, 'Man Hunt,' with Walter Pidgeon, who is six feet three inches tall, that I was put in my place as a 'little girl.' We were doing a love scene and I was stretching with all my might to reach Walter's shoulder, when the director suddenly called out, 'Get Joan an apple box. Lovers should be on speaking terms, at least.' I suddenly realized that I would always be too short for the stalwart hero, that ardent scenes and kisses would ever be accompanied by apple boxes. It hurt my pride at the time, but today, I'm glad I am small. There are many advantages and I like all of them.

"One of the nice things about being short is that many men prefer little women because it makes them feel big and masterful. Being a smaller edition, however," added Joan, "we must be especially well-groomed and dress with utmost care. Somehow, we always seem to be under critical scrutiny. Every girl below average height will join in the plaint that clothes are her biggest problem. Being clothes conscious, I've worked out a few theories which I follow most carefully. Simple lines, few frills, no bunched neck trimmings, and no contrasting belts. These cut figures in two. Tailored suits are good but the jacket must be exactly the right length, or it looks dowdy. With long skirts I wear high heels. Straps on slippers tend to shorten the legs, and princess dresses are bad. A skirt hangs better when it swings from the hips, than from the shoulders. And don't load up with large jewelry. I'm sure we short girls are lucky, but we must help Nature make a pretty picture."

"My first youthful crush was a very tall, slim boy," began Vivian Blaine, who is a snug five feet two inches. "He set me on a pedestal, treated me like a queen, and awakened my consciousness to the advantages of being short. If you think of yourself as having dignity and authority, and as being able to hold your own, you will give that impression. People usually take you at your own valuation. So remember, it depends on yourself just what picture you create—of yourself! Probably, my singing and dancing in night clubs helped me feel secure with fewer inches. I discovered one attracts a lenient attention; every-one yearns to help the little girl out.

"Don't fool yourself," added Vivian, "that exercises will change your height, or that being cute will serve as a camouflage. Accept the situation and make the best of what you have, and you'll discover that being tiny has many compensations."

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MONEY BACK GUARANTEE

"The only time I wish I were taller," sighed Gloria De Haven, "is when I attend a fashion show. I adore spectacular, dramatic clothes, but being five feet one and a half, I must wear demure frocks. I was moaning to Irene, MGM's stylist, about this, and she just laughed at me. 'You're lucky,' she said, 'for you can wear many designs the taller girls must pass up.'"

"When it comes to the romantic film hero, he welcomes a shortie with glee. Such a 'sweetheart' is easily caressed, easily held in the arms and kissed at the right angle. When your love-making depends on pictorial values, these things become highly important. Of course," grinned Gloria, "you are a flop when trying to impress with dignity, or when you want to stage a bit of temperament. Instead, you get the reputation of being angelic. Undeservedly so, perhaps, but it's not bad, at that."

How June Licked the Fear Jinx

Continued from page 41

buy a quart of milk every day from a nice, harmless-looking fellow who brought it to our door. He always liked to stop and talk a minute or so and I decided he was lonely. Well, one night my roommate had gone out and I was alone in the apartment reading Dreiser's 'American Tragedy'—which is creepy enough at best. Suddenly a voice at the window said: 'Can I come in?' I was literally frozen with horror. There, looking in at me through the screen, was our milkman. He started to tell me it was his birthday and he was just mildly celebrating. But something in my terrified face stopped him and he said frantically: 'Don't scream, Miss! Please don't scream.'

"Just as I opened my mouth to yell I saw him leap away from the window and start running up the street as if seven devils were after him. It was incredibly funny and if my voice could have reached him I'd have called him back to split one of his own bottles of milk. I'm pretty sure he was much more frightened by that time than I."

I recalled to June one year when she was living in the same building where my wife and I had an apartment. If it was summer and the windows were open one always knew when June was arriving home from the studio if she had been working late. There would be the sound of flying feet on the walk; the bang of the front door, and then the breathless little scurry of steps down the hall to her own room. "Yes, I remember," she said. "Judy Garland used to bring me home. In those days I didn't have a car and she picked me up in the morning and dropped me at night. I used to rush across Beverly Glen and Judy would wait till I had gained the doorway of the apartment. I bet no track star ever covered a short distance faster than I did."

"But you're not afraid any more?"
"Well, not much, anyway. I kept telling myself over and over that I didn't

have anything to be afraid of except being afraid. After a while imaginary dangers grew less and less and now, I'm nearly cured."

Believing this, June has finally arrived at a philosophy of her own. It is that if you walk straight toward the things you fear, if you meet even difficulties and obstacles head on, they tend to minimize themselves if not entirely disappear. "Every time I get a new rôle, like the one I played in 'Music For Millions,' I'm paralyzed with fear at the beginning. Then I tackle the part, really dive into it, and pretty soon everything falls into place and I'm going along all right."

I asked her if she ever acknowledged a fear that she might be handed a rôle someday that would prove too big for her powers. She told me she didn't believe that would happen. Studio executives, being the canny business men they are, seem hardly likely to spoil either a player or a production by placing an actress in a part before she is ready. "I know there are many rôles that I'm not ready to tackle yet," she said. "But maybe, if I keep my head up and work hard, I'll grow into them. And I wish you'd remember that word 'grow.' The worst thing that could happen to me or to any actress would be a feeling of complacency. Either that or a disbelief—fear, if you want another name—that she hasn't the possibilities within her of real development."

It is this innate belief in her own capacities which is keeping June Allyson's feet firmly planted on the humbling earth, a belief tempered with a hard inner core of wisdom. "Who am I to get puffed up over what I've done?" she said, crinkling her blue eyes and smiling that little girl smile which is reaching down into the hearts of people everywhere. "Why, I've only made a fair beginning. There is so much in the future that's really worth working for, so much that will make my little start seem very, very small. And if I'm worth artistic success maybe, sometime, I'll have it."

"Look out," I said. "Don't hitch your wagon to a star that's too high. You might miss."

A grimly sober look came into her eyes. I knew she was remembering New York again and the days when the kids with whom she lived kept a reasonable amount of groceries in the house only when at least one of them worked. "I'll certainly miss if I don't aim at something," she said. "And the higher the star, the tougher the goal I set for myself, the more likely I am to arrive at some definite place along the way. Once I saw a card on an executive's desk. It read: 'The difficult I will do at once. The impossible may take a little longer.' I haven't come up against the impossible in my job yet, but I expect to. And that will probably take me the rest of my working life."

Just then the phone rang. It was a friend calling to tell June that in one of the fan magazine polls, so closely scanned in Hollywood, she had ranked first in most of the categories which count for much out here. June began rushing around the room picking things up and abruptly putting them down again. Her face was flushed and her eyes were shin-

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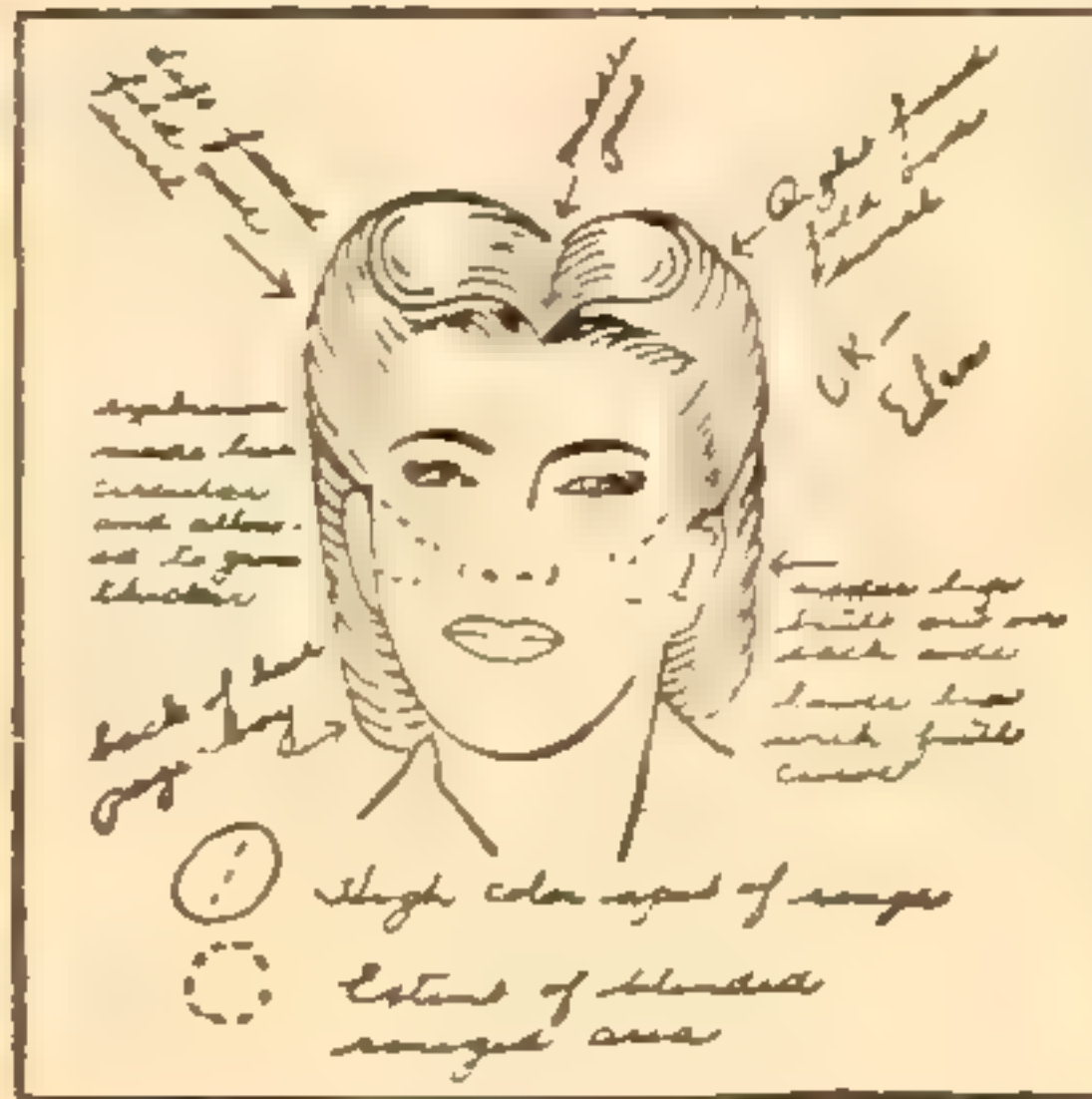
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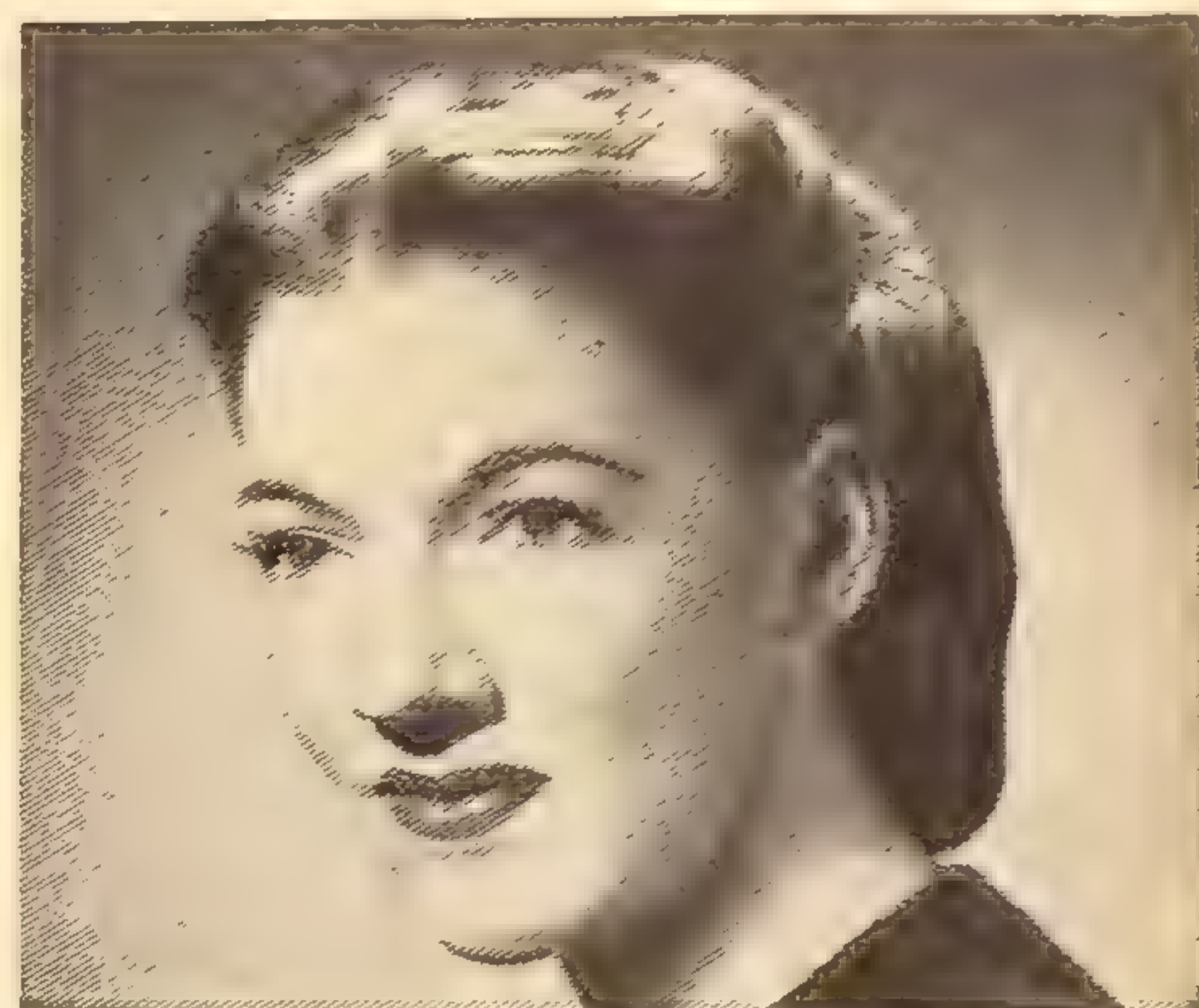
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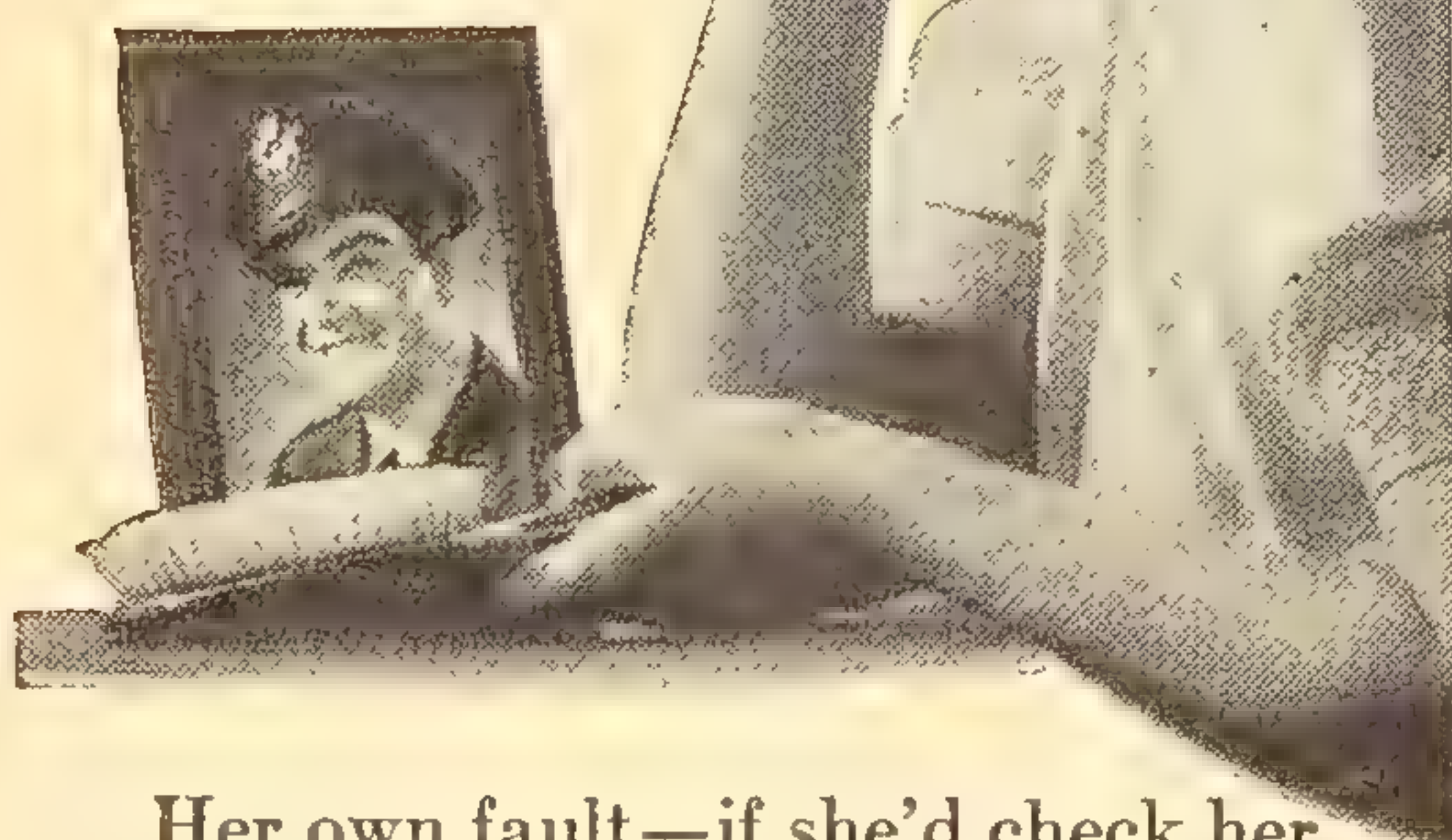
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ing. "Don't boil over," I said. "I'll bet other actresses have won in those polls, too. Maybe some of them wouldn't be recognized in Hollywood now."

She stopped as if a hand had been placed against her chest. "That's right, isn't it? But can't you let me have fun with the idea for just a little while?"

Fun is something June is having plenty of in these halcyon days of her rise to distinguished stardom. It's a dull day when three or four people, important enough in Hollywood, don't call her on the phone with alluring suggestions for her entertainment. Just at the moment June is busy disproving the old adage about not being able to have your cake and eat it too. She has cut herself a very large slice of cake and she's eating it with relish that is pleasant to see.

Trying to serve as a sobering dash of cold water, I asked, "Do you think this thing of being the toast of the town will last forever?"

She glanced at me coolly. "It will last just as long as I deserve it and not a minute longer! And that's fair enough. Who could ask for anything more?"

Being a young woman with a singularly direct, objective mind, June has learned to evaluate properly the factors which have contributed, and are still contributing, to her success. Consider the bobby-soxers. June believes they are tremendously important people; that just as long as she doesn't let them down her future will pretty well take care of itself. "They aren't just sweet, inconsequential ninnies," she says. "They are almost terribly accurate in their estimate of an actress. They may be more fallible in their judgment of male stars, but I don't think they go far wrong on women. And you see," she added thoughtfully, "those kids are going to be young women themselves pretty soon and I'm going to need their good opinion then just as much as I do now. Maybe more."

June, you see, is a very canny girl. She's taking the long look.

Just now June is head-over-heels in a piece called "Her Highness and the Bell-boy." When she finishes that she will begin "Brighton Beach" and then, maybe, "Peg O' My Heart." She doesn't want to sing too much in the future if the studio can see it her way. She would like, more than anything else, straight dramatic rôles relieved by saving bits of comedy. "I haven't voice enough to brag about," she said. "Oh, it's good enough for the shower at home but I'm not deluded enough to think that people would pay money to hear it. I do believe, however, that I can portray human emotion and that's what I want to do."

Outside her window on Wilshire the endless stream of cars poured along on whispering rubber. Suddenly there was a terrific explosion. It sounded as if the Japs had dropped a shell from a submarine right in the front yard. June pealed from her chair and her face had gone quite pale. "What—what's that?" she gasped.

I glanced out of the window and saw a smoking jalopy, like the one they used to have in Keystone Comedies. "Nothing," I said. "Besides, what are you afraid of? All you have to fear is . . ."

But I left just then. It seemed wiser.



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Where Now, Jennifer?

Continued from page 25

TELL me! What happened? Little Michael looked up at me and said, 'Oh, Mom! we just did what the teacher told us to do!', very exasperated. I howled, because, even at the age of three and four, they are so much like Bob it is uncanny.

"My personal life will always center around the children, and around Bob, too. As for my career—well, winning the Academy Award a year ago was a wonderful thrill I'll always remember. And the rôle of *Bernadette* the chance of a lifetime. But it has had its drawbacks, too. Mr. Selznick pointed them out to me. 'You're through with *Bernadette*,' he said. 'You've got to become Jennifer Jones again.' It's amazing how people have become so conscious of *Bernadette* that they see me on the street and say, 'There's *Bernadette*!'; not, 'There's Jennifer Jones.' Of course, it's a terrific compliment, except that if the feeling persists, people won't accept me in any other type of rôle. People who remember *Bernadette* expect me to be wan and spiritual. Not only on the screen, but in my private life. And Jennifer Jones is a very human person. She'll never have wings!

"Not that I'm not grateful for the Award. I think Franz Werfel wrote a book that was *needed* when the world is in upheaval. I think that's why the picture went right to people's hearts. It gave them something to believe in; it refreshed their memories of undying faith. In fact, it was almost mandatory to do a good job in portraying *Bernadette*, because it was such a terrific responsibility. People would either *believe* or not believe. It was necessary not to fail those who wanted that story to come to life in all its truth and beauty.

"But, professionally, *Bernadette* has been almost like something to live down. Because I never want to be a type—either spiritual or otherwise. I want to do exciting parts, *right parts*. And here is where I am more than glad my future is in Mr. Selznick's hands. I am sure he will never let me do any pictures except those that will help round out Jennifer Jones as a whole. When he cast me in 'Since You Went Away,' I stepped away from the saintly to just the average young American girl. In my new picture for Hal Wallis, 'Love Letters,' I play the dramatic part of a girl who has lost her memory. And I know I need this picture, too. My next for Mr. Selznick will be the exciting 'Duel In The Sun.'

"You see, eight other pictures were offered to Mr. Selznick for me. The pictures as a whole had a terrific range, every type rôle from risque to biography. He picked 'Love Letters' because it is a very human story, and he felt such a picture now would combat the public opinion that *Bernadette* and Jennifer Jones are one and the same." Jennifer grinned impishly. "Like I said, I'll never have a halo!

"Ten years from now I hope I will still be acting. I'd like to do one picture



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right after another. I want to do a variety of rôles. One thing is certain, I want to mature, to grow up as I go along. I especially want to do very exciting, provocative rôles when I am older and have more experience. No ingénue rôles ten years from now!

"I want to improve and develop. I'm going to concentrate on the job, not on the glory. I want to grow as a person as well as in my work. And yet saying 'work' is really not the right term for something you love to do. I enjoy acting. It's like playing house, pretending—like a child—that make-believe is really so. But, in another way, acting is hard. There are headaches to it, just as with all jobs. There are things that don't always come easily, that you have to work for, interpretations of characterizations that subtly evade you until perhaps the last 'take'!

"Everyone, I guess, wants to do a characterization that goes from youth to maturity—that's kind of an actress' field day! Because in such a rôle you have the chance to play a woman who has a full range of emotion. People are never all tragic or all comic. They are lights and shadows. A youth-to-old-age picture gives you a chance to interpret them.

"What person would I want to be like? Well, I admire Ingrid Bergman both professionally and personally. I like the way she lives her life, and I think she is a great actress. As far as ideals go, I guess you could say that Ingrid Bergman is mine. I think Vivien Leigh is the most exciting looking woman in pictures. Michele Morgan and Danielle Darrieux are not only beautiful but are very fine actresses. My drama coach used to send me to watch Danielle's simplicity. As for men, I admire Joseph Cotten's acting immensely. And I'd love to do a picture with Charles Boyer!

"All this has to do with how I feel about my career. I feel I have to grow, expand, work. And the same is true of my private life. Before I can say, 'I want this or that' I feel I have to mature a little more, form tastes. Take the matter of a house. I live with Michael and Bobby in a very comfortable house on a hill in Bel-Air. But after

the war, I'd like to buy a place of my own and furnish it. Yet I must wait awhile to do this—and not only because of the war. I don't know yet just what I *do* want, what type of architecture, what type of furniture. Until I've looked around and developed permanent, lasting tastes, I don't want a house of my own.

"Of course, I'm sure of certain general things. I don't want formality. I want a low, rambling house with lots of enormous fireplaces. I'd even like one in the bedroom. I don't know whether I want it French provincial, farmhouse American, or English, but I do know I want a small house with lots of woods for the children to wander in. I love chintzes, white organdy curtains, clean crisp things, rather than brocades. But I have a lot of maturing to do before I can even feel I could choose a home and say to myself: 'This is what I want for always!' What I want now might be very different from what I will want ten years from now. I'm going to wait and see what kind of a person Jennifer grows into!

"I do know one thing—whether or not I marry again (and that is something difficult to discuss right now), I will always want a career. This may not apply to others. Generalities never apply to people as individuals. But I do strongly feel that talent must come out. If it doesn't, you have an unhappy, frustrated person who makes not only her own life miserable, but her husband's, too. If you want to act, you realize it pretty early in life, and you set out to accomplish your goal. Some newcomers have a tough fight getting there. I've been lucky. I've never had to worry about rôles; I have no agent; my career is guided. I haven't had the usual setbacks, and my only tip to newcomers is to be under contract to Mr. Selznick!

"As for business affairs, I do have a business manager. He gives me an allowance for cosmetics and personal things. I have a budget. I don't always manage to stay within it, but I have one! My business manager will take care of all investments for me right through my life. Ten years from now I am hoping my boys (who will be thirteen and fourteen, then) will have their future taken care of as far as their financial security is concerned.

"As for going back to Bob, a reconciliation—that's something neither of us talk about. But I can tell you this—I am wonderfully glad he telephones every day to see how the children are. The prospect of not having him to turn to when problems about Bobby and Michael come up would frighten me very much. He's a wonderful person, a fine actor, but—above this—he's a wonderful father."

Ten years from now will Bob and Jennifer be together? I rather think not. I believe their roads will go different ways. Unfortunately, they are both growing—upward, it's true—but also apart. Fame has its penalties. But I think there will always be a tie between them, warm and sure, born of the days before Jennifer became *Bernadette*, and Bob, *Private Hargrove*.

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Something New for the Bobby-Soxers

Continued from page 26

to become a star, and now young actors are being sent to the top in less than a year just because a group of girls squealed.

"These kids demand that the young players they like be given a chance. Take 'Two Girls And A Sailor,' for instance. Not so long ago, Hollywood wouldn't consider casting such an important picture with young unknowns. Yet Gloria DeHaven, Van Johnson and June Allyson jumped up the ladder with one leap as the result of this picture. And the break it brought me was something for me to remember.

"When these young people write in to a studio in such great numbers—and they do—and say they like a young player they have seen maybe once or twice, a studio has to listen. Each squeal becomes a popular appeal barometer. Laugh at these kids if you must, but the bobby-soxers are slanting the production of hit movies today."

There are many who consider this expressive set of young girls as an unruly lot who would as soon tear a star to pieces as look at him. But Tom doesn't.

"On the whole, these kids are far more dignified and polite than the enthusiastic adult fans," Tom said. "They don't try to tear your clothes off and they don't knock you all over the place. They wait in line even for an autograph instead of rushing at you. They may crowd a little and call out to a star endearingly, but all they want is to be near that star for a minute and to get a chance to say 'Hello' or 'Oh, Van,' or 'Oh, Frankie.'"

Tom had an experience with a couple of these fans. He was walking down Beverly Hills one day when he noticed two young girls following him. They shadowed him for some time. Finally, embarrassed, he turned around and asked, "Did you girls want an autograph?" He thought they were too shy to ask for one. They giggled and said, "No, we just wanted to see what kind of a car you were going to drive away in."

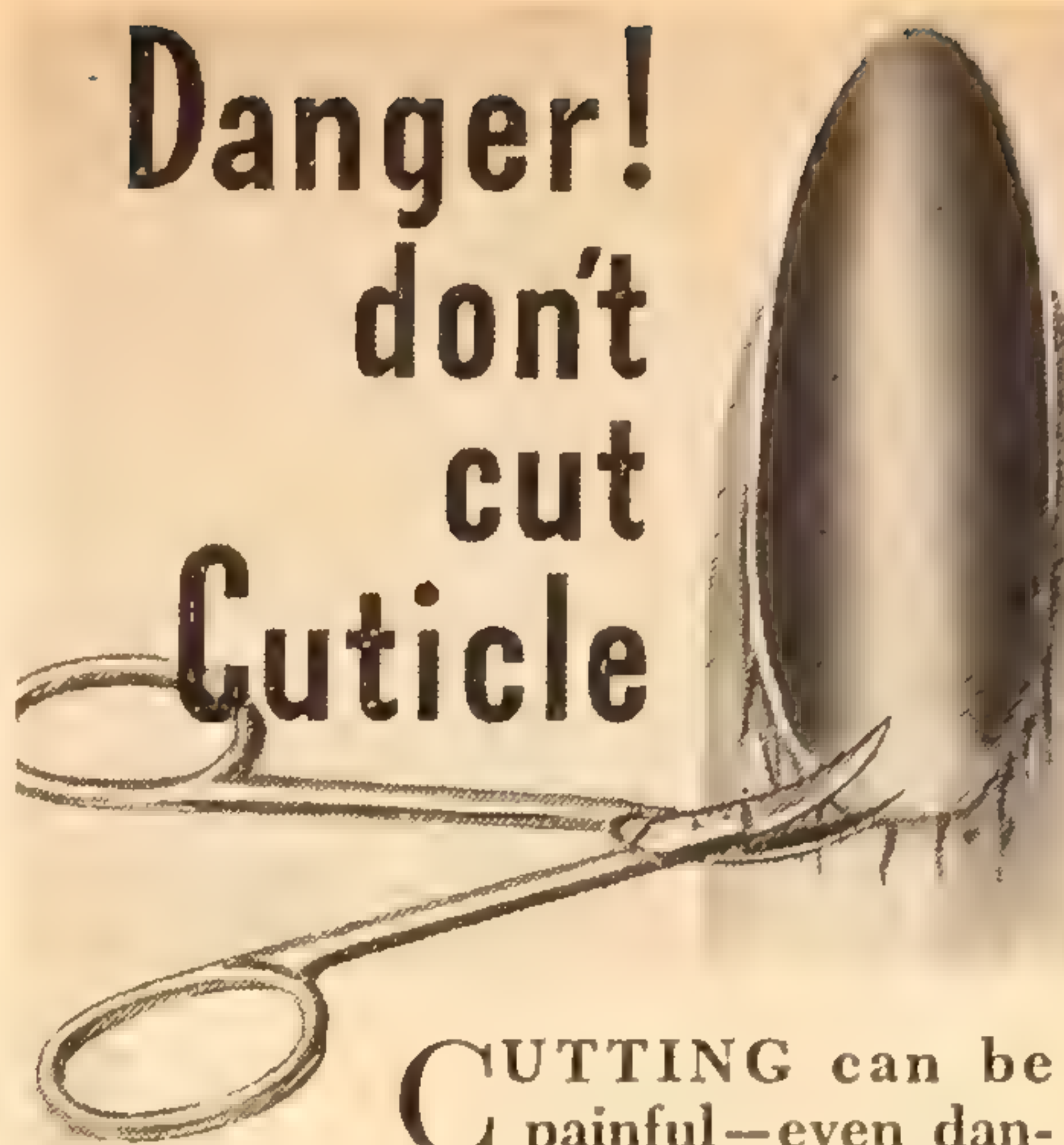
As for the letters he receives, in the main they aren't unstable expressions of great love. They are rather modest little documents—all with requests for pictures. Once in a while, they let their anxiety for a picture run away with them.

"I got several letters from girls asking for a photo," Tom laughed, "and telling me that they enjoyed me in such and such a picture. The only funny thing was that these letters came before any film of mine had been released."

Tom grinned a little awkwardly. It's funny about his grin. It's almost an embarrassed one the way it starts to broaden into a wide smile and then suddenly stops. An unvarnished, unglamorized grin.

"I think if you really analyzed this business of bobby-soxers and their intense loyalty to stars," Tom went on, "you'd find that it's a good sign that so many of them are expressing themselves so volubly. It proves that the youth of today are going to the movies—and where could they find better or cleaner

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entertainment? After all, pictures of today are practically all made so that anyone can see them without being offended.

"But if you looked further, it wouldn't be too surprising if you found that, besides the college girls who make up a large part of this group, some of those sighs you hear came from mothers who see a resemblance in a young star to their own boy who is now in service. And here is where the mother instinct asserts itself. And there's very likely a sweetheart or a sister in that group too who idolizes the star because he looks like her loved one or her brother who is away at war. So—the next time a girl near you in a theater squeals or sighs, look again."

I asked Tom if he had any advice to give to these youngsters. I asked him this because I wondered if a star really wanted such complete adoration. He thought a moment, and then said:

"About all I can say is that I hope they keep their enthusiasm but that they be careful not to annoy others with it. They should know when to express themselves and when not to. This is as important to a performer as it is to the audience, for a squeal in the wrong place can make a star look ridiculous. In other words, the idea is to use discretion. Don't just squeal for the sake of squealing. Consider others in the movie theaters who may find such demonstration annoying if it goes too far. Personally, I certainly will not resent it if the bobby kids decide to start greeting my screen appearances with squeals. There's no faster way to become a star today."

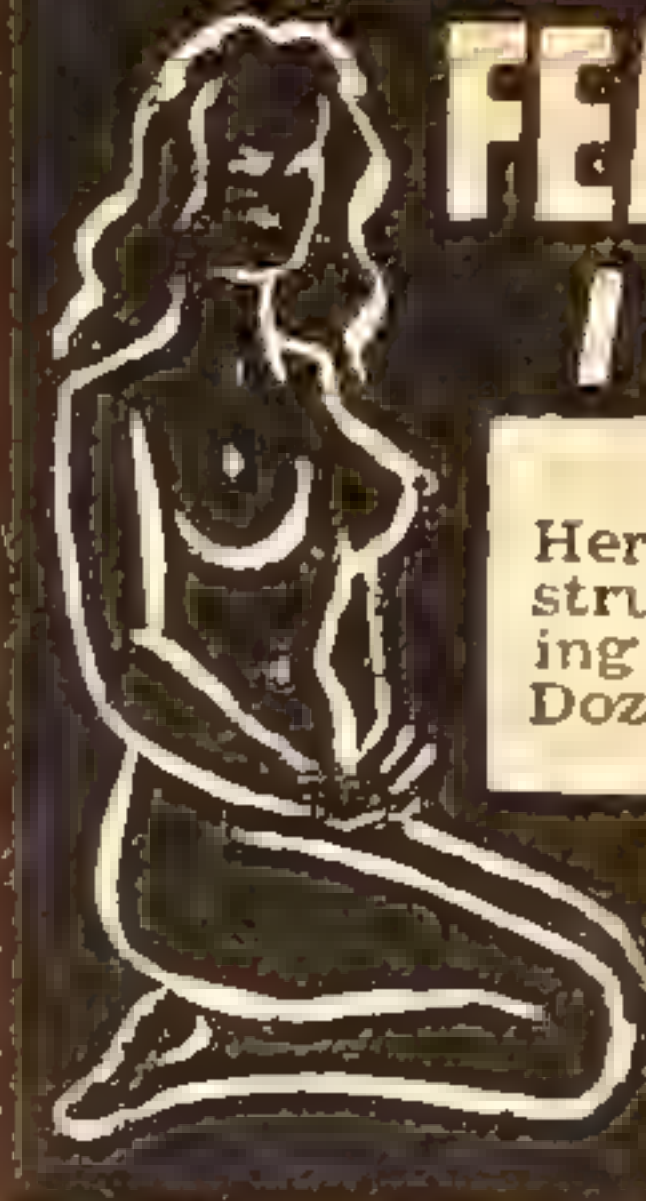
Tom is comparatively new to Hollywood. But in a short time he has made an indelible impression with his work in "Mrs. Parkington," the above-mentioned "Two Girls And A Sailor," "Meet Me In St. Louis," and most recently with Wally Beery in "This Man's Navy." Then there have been his appearances in "Maisee Goes To Reno" and "Marriage Is A Private Affair" in which he had one scene in a mist.

Tom first saw the light of day in New Rochelle, N. Y., some twenty-odd years ago. When he was eleven, his father died. And with his death went one of the biggest influences in Tom's life.

"Dad was born in Ireland, but he was English," Tom said. "He was a wonderful man and a great pal. It was always a pleasure for him to be with us—my two sisters and myself. One of my sisters died when I was five, however. Through Dad's careful training, we became just about the best behaved children in Westchester County. We were brought up on the Ten Commandments which is far from being a dull way to be raised. I remember a lot about my father, but mainly that he could play marbles better than anyone I ever saw. How he could shoot them!

"When he died, we were quite wealthy. Mother took over managing the place. She did all right, but she wasn't the astute manager Dad was. My sister, Claire, and I loved her very much, but she couldn't discipline us the way Dad did. We did more or less as we wanted to and didn't worry about a thrashing. We figured that since we loved her so much, nothing could make her punish us. And we were usually right."

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Tom hit upon the idea of becoming an actor before long. A friend of his, Mary Cary, taught dancing at one of Arthur Murray's studios and, much to her surprise, she found that most of the students wanted to be actors instead of dancers. So she decided that Tom would make a good actor too. When she said as much to Tom, he said, "Maybe you're right."

Mary Cary forthwith took him to a dramatic coach in New York for an audition. The coach suggested a course in school and some summer stock. Both items required the necessary greenbacks. Tom asked his mother's advice.

With a sort of a sly smile, she said, "Why, certainly, Tom. If you want to act, fine. I'll help you financially." But he knew that all of the time she was certain he wouldn't take acting seriously for long. Summer stock was, to her, a nice vacation for him and nothing more.

Tom did a season of summer stock. Then, in 1936, his mother died. He and Claire were still fairly well off. They had enough to last them a month in style anyway. Their one big asset was twenty rooms of furniture that had been bequeathed to them. Whenever they became financially confused, they sold a piece of furniture. It wasn't long before everything had been sold.

The money Tom's mother left him in her will was to have gone for his education. His guardian decided that education could mean dramatic lessons, although he much preferred that Tom go to work for Bethlehem Steel. Tom won out, however, and went to Alice Young, well-known teacher, for some coaching.

"Shortly after, I went to New York. Four months later, I had my first job doing a good rôle in a play called 'June Night.' I heard about the show when Bob Kennedy, then an agent and now my brother-in-law, called me and told me to audition for the part. On opening night, my guardian came to see me. After the show, I eagerly asked him for his opinion. He very quietly said, 'I think you'd better go to work for Bethlehem Steel.'

"However, during the first year," Tom continued, "I did do several plays. Most of them flopped, though, before ever reaching Broadway. My biggest disappointments during this time were the closing of 'June Night' and missing out on a good rôle in 'Life With Father.' I couldn't get discouraged, however, because I was sure my tough luck wasn't due to any fault of mine. I figured my luck would change. One thing I didn't do was to go around to agents' offices. I couldn't see any point of knocking at stone walls.

"I was getting checks from the estate during this time, so I wasn't starving, but I wanted to be busy. Consequently, I decided to try modeling. I went to the Powers agency one day and asked for a job as a model. Mr. Powers said, 'Fine, will \$8.00 a week be all right?' I was too embarrassed to refuse, so for a week I was a messenger boy taking pictures of various models to agencies. That was my modeling experience. It lasted one week."

Not long after this and following upon the heels of more stock work with such stars as Elissa Landi, Martha Scott, and Esther Ralston, Tom got his big break

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when he was given a top rôle in the big hit, "Janie." A scout from Metro-Goldwyn-Mayer saw him and brought him to Hollywood under contract. From the moment he arrived, things happened. He got to Hollywood on Monday, was tested for "Two Girls And A Sailor" on Tuesday, and he had the rôle on Wednesday. A few days later, he was assigned to "White Cliffs Of Dover."

Besides his acting, Tom also has a good singing voice, having sung in a church choir in New Rochelle and at Fitchburg, Massachusetts, in stock where he was in such shows as "Anything Goes" and "Gay Divorcee." He still sings and writes songs, both music and lyrics. One of his numbers, "If It's Love," was used as incidental music in "Janie."

He is six feet, has blond hair and brown eyes. His real name is Alfred Alderdice. He is an expert swimmer and horseman. He hates rudeness and he dislikes lack of appreciation and lack of everyday courtesies. His worst habit is getting upset too easily and being lazy. He believes in hunches but isn't superstitious. All of which adds up to a very fine husband for the former Miss Christopher Curtis, aged 23, of Stroudsburg, Pennsylvania, who recently became Mrs. Tom Drake.

Filming "The Invisible Army"

Continued from page 39

By suggestion, he had to give something of the fabulous background of the great families of Manila, whose wealth puts even glittering Hollywood in the background. Do you have any conception of how these families live? They have huge mansions, with baths that have solid gold faucets, dining rooms that boast gold plates and gold dinner services, instead of silver, jewel-encrusted goblets. "Over here," said Colonel Clarke, "it's hard for us to realize the story book splendor they are heir to. They live like kings. Not many of us realize that the Philippines form the third biggest gold producing company in the world, that, in addition to this, there are coconut oil, sugar, pineapple, rubber and soap fortunes. The homes are like magnificent palaces, million dollar structures. Their living rooms—'salas' they call them—would be ballrooms in any other country. Many of these homes have private bars, pavilion-sized ballrooms.

"In Manila, the splendor of the clubs is comparable to any. The theaters are tremendous; we haven't anything in this country quite like them. Nor does this stupendous wealth reflect in the oppression of the simple people. In the villages, before the war, there was no hunger because the needs of the people were supplied by the land: bamboo to build their houses, coconuts for food and fiber, breadfruit and tropical fruits.

"Their customs are different from ours. They are a great family nation; their cousins run to twelve generations. And their hospitality is incredible to those who have not experienced it. Should it happen that one of them would be hungry, without shelter, he



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would just go to a relative and live in equal comfort and security, sharing the work. Whether they live in villages or palaces, the people of the Philippines are hospitable folk. They have culture, tradition, nobility.

"Why did they fight against Japan? Perhaps they remembered the Spanish domination. When, over 400 years ago, Spain took the islands and named them the Philippines after their King Philip, they passed laws forbidding any islander to go to another island. They didn't want the people to expand or to grow mentally. They even refused to let them learn Spanish, so that each island—of necessity—had its own language. That is why, today, over 86 different languages are spoken in the Philippines. That is why, also, there are 86 separate cultures, dances, music types, traditions, histories. Only recently has Tagalog been made the official language. When America took over, we used exactly the opposite procedure from Spain. We not only built schools, but we passed laws that we do not even have in this country, making it mandatory for all Filipino children to go to school. A symbol of the American influence in the Philippines is the schoolhouse you find in every village.

"Even the present President of the Philippines, Osmeña, who once fought against us, suddenly realized a simple fact: Americans are not Spaniards. Where the Spanish had perverted learning, kept the people in ignorance in order to live off of the people, America wanted them to learn, to become educated, to prepare their way for complete independence. Freedom is something they understand. In this war, they realize that it is better to lose lives than to lose liberty."

Never before has Hollywood made a picture of the Filipinos in the Philippines. It has always been the American in the Philippines. The gallantry of the guerilla fighters is a story that had to be told—to explain to America the greatness of the people of the Philippines. Dmytryk wanted to tell that story and to tell it in all its truth. That's why it is so important that the picture be factual down to the last detail.

Every extra on the picture is a Filipino. Colonel Clarke joined a staff of scouts who brought back over 800 Filipinos from Portland, Seattle, Spokane, San Francisco, Salinas. The 100 American Army soldiers in the film are from the regular United States Army. They aren't civilians playing at being soldiers. The War Department released Army tanks, jeeps, machines, automobiles, guns. There are 350 guerillas in the picture; they are all Filipinos.

As Colonel Clarke racked his memory and his brain to describe to art director Ralph Berger the dugouts, the jungles, the terrain of the islands, the villages, the rice paddies, General MacArthur's penthouse atop the Manila Hotel, Berger had sketches made up to fit these descriptions. Then came the back-breaking task of making those sketches into sets.

One village alone cost \$80,000 to construct. I went out to location in Tarzana

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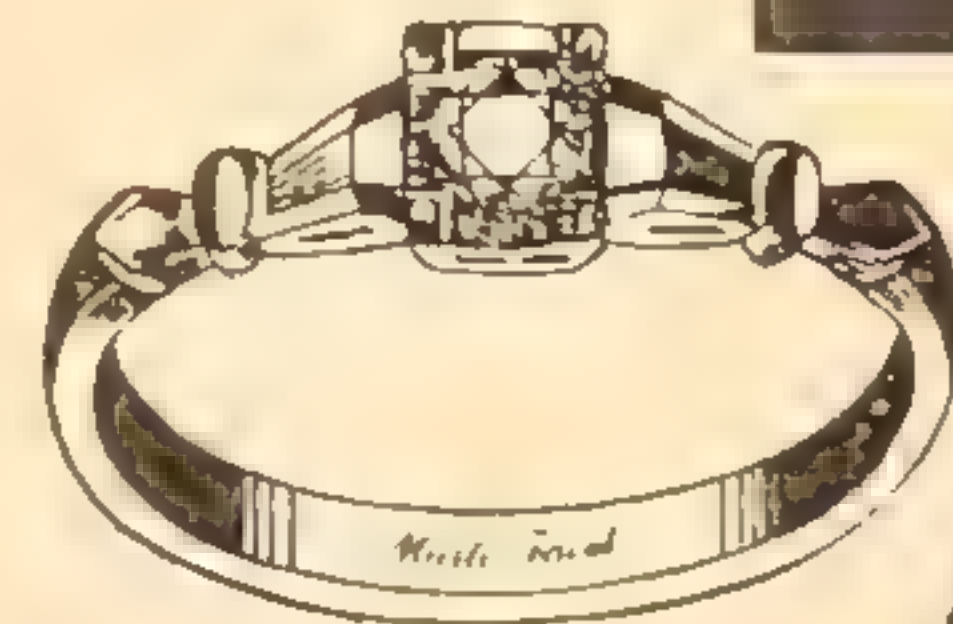
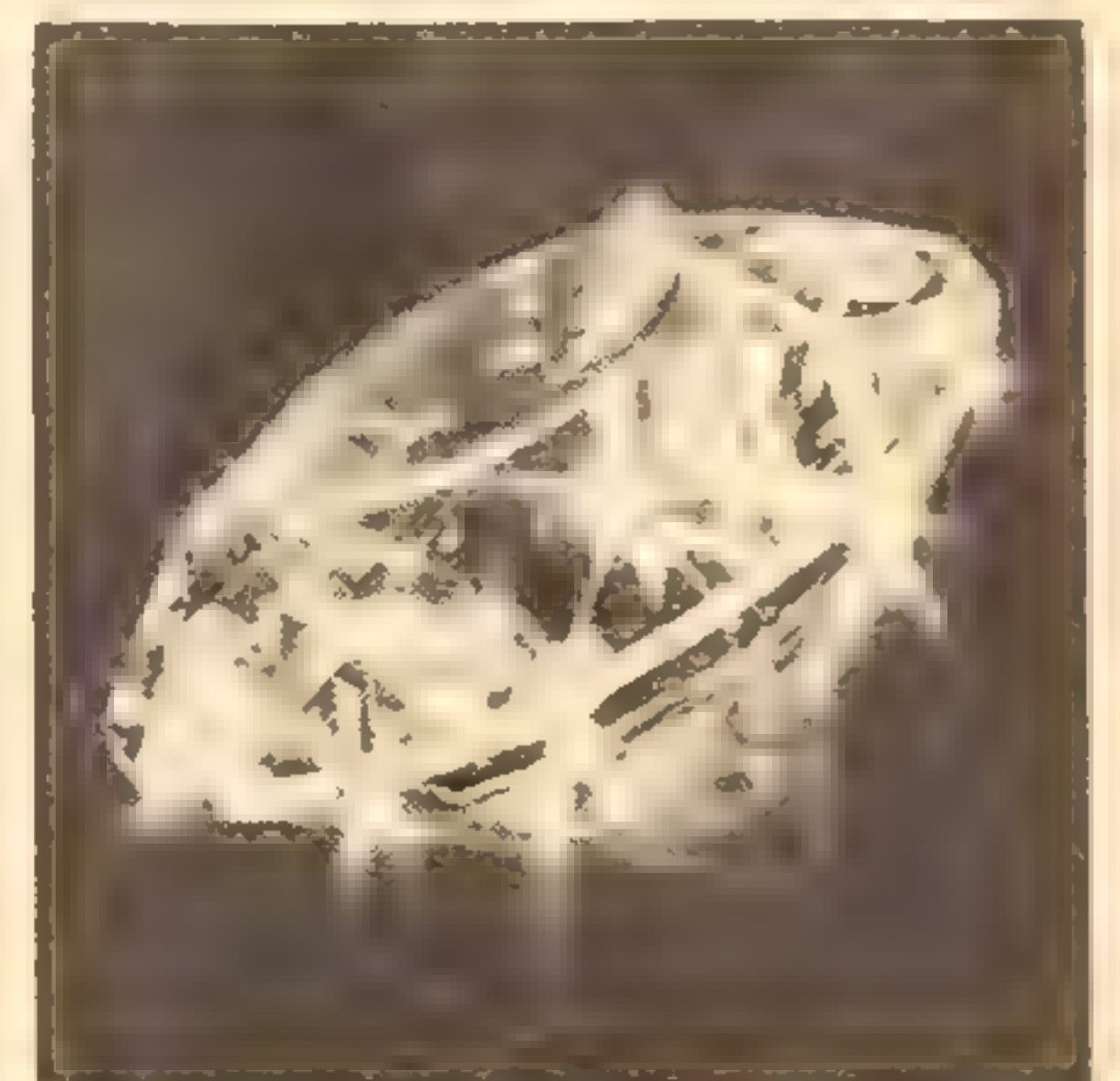


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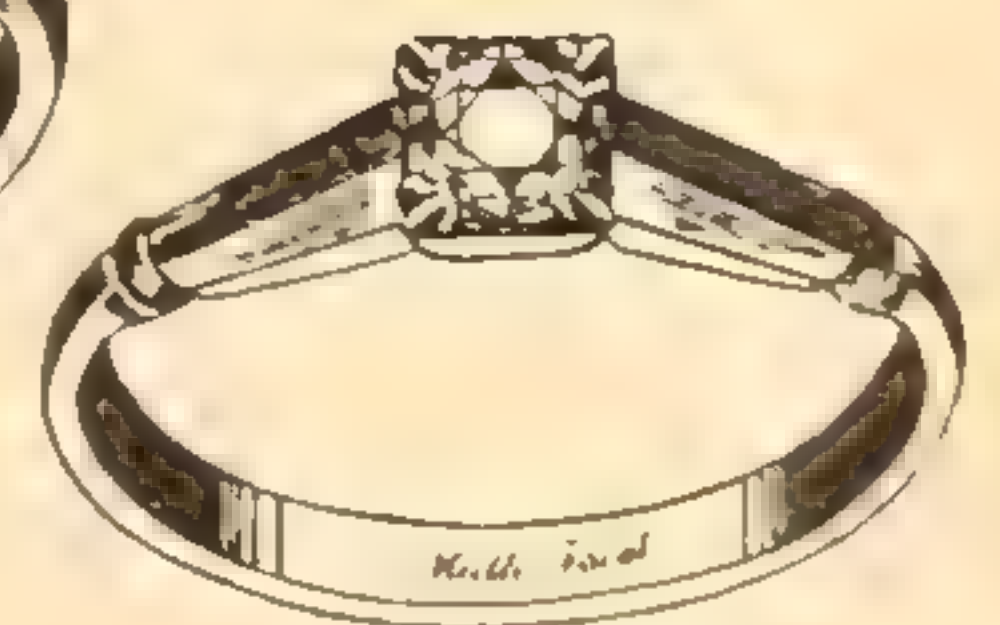
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to look at it. Dozens of grass houses on stilts lined the street; there were ten acres of flooded rice paddies; there was a bridge under which ran an artificial stream. There were hundreds upon hundreds of palm trees. In spite of the California legend that there is a palm tree on every corner, none of these landmarks was for sale. Colonel Clarke refused to okay the picture showing a village without palm trees. It was as much a part of the landscape, he said, as the very earth. Faced with a necessity for hundreds of palm trees when there were no palm trees to be had, Dmytryk ordered that 50-foot-high palm trees be made, hundreds of them. And they were made.

On this same set were 800 Filipino extras all in native costume. No wardrobe department or costumer in the entire city had these costumes. Even the designers didn't know the intricate patterns for these costumes. Beautiful butterfly sleeves and rainbow colors predominate. Colonel Clarke solved this problem by asking the Filipinos to bring their own native costumes.

In the streets, even the animals were typical of the islands. Pigs, chickens, fighting cocks. Matching everything up so that it was all authentic was a colossal headache. "It's the most difficult picture I've ever made," said Dmytryk. And this admission came from a director who is a master in the art of production and who gives lectures on the subject at the People's Educational Center. "It's the hardest work I've ever done," he confessed. "It's very exacting to shoot a factual picture because there can be no compromises. Sometimes it's almost impossible to make the picture match—the right kind of country, animals that are right, people, costumes, props, houses."

The smallest detail in "The Invisible Army" is authentic. There are no substitutes. When General MacArthur's penthouse was recreated into a set, Colonel Clarke remarked that the piano wasn't made of Philippine wood. Production was held up while Philippine mahogany was found and overlaid on the original wood of the piano. Another time, Clarke's dugout was recreated. When he visited it for the first time, for a moment he became very ill—remembering. Yet he said: "It's just exactly like our dugout, except there was a huge boulder in the center which we found when we dug it. It was too big to remove, so we left it there." The next morning, the huge boulder was in the dugout.

John Wayne acts the composite rôle of Colonel Clarke and the unidentified officer. For War Department purposes, the character is known as Colonel Madden in the picture. Anthony Quinn has the part of the polo playing grandson of Andres Bonifacio, a guerrilla fighter famed in early Filipino history.

In the shooting, even the actors did not compromise with reality. In the scene where the Colonel is blown out of his dugout, John Wayne is blown so far by the gunpowder discharge that only his football training saved him from serious injury. I asked John why he didn't use a double. "Colonel Clarke didn't have a double when he was blown

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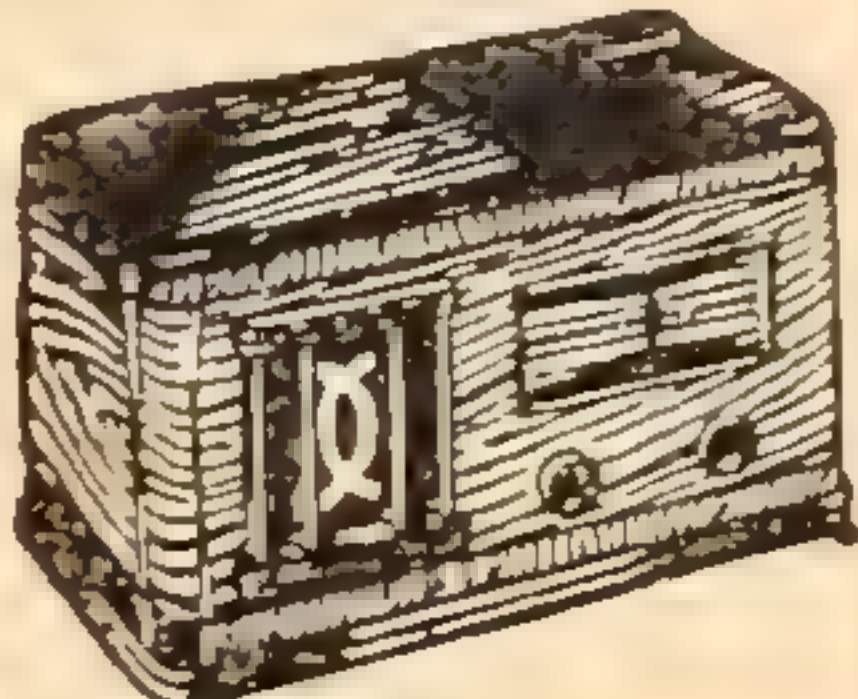
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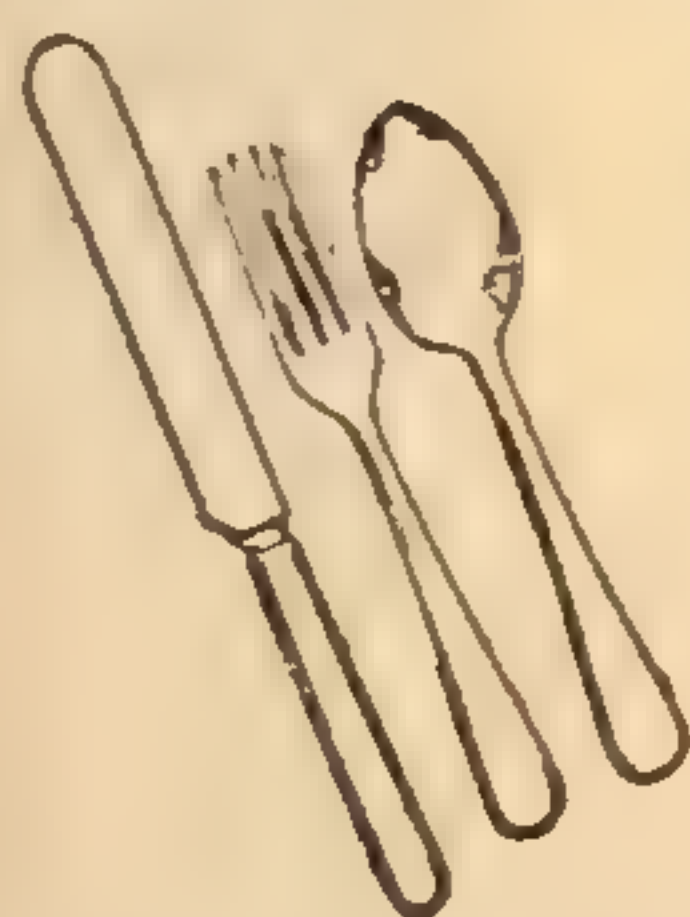
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out," he said. That settled the matter. There was no faking, no miniatures. When a truck tumbled over a cliff, it tumbled and was smashed. In the almost motionless jungle scenes, Dmytryk didn't say to himself, "There's very little wind stirring in those jungles. The audience won't notice it if everything is still." Instead, giant wind machines—ten feet in diameter—revolved just slowly enough to give a torpid breeze.

And, in the big things, the facts were not distorted for the sake of greater drama. The sequences on record in the War Department needed no distorting for greater dramatic impact. Their true story smashes home, chillingly.

These incidents were the greatest moral obligation of all. There was the true account of the school principal who was ordered by a Japanese officer to take down the American flag, who refused, and who was hung by the halliards of the flag post as the Japanese flag went up. There was the little Filipino school boy who was so enraged at the hanging of his principal that he rushed up and attacked the Japanese captain. The Japanese whipped him and tortured him until he promised to reveal the hiding place of the guerrillas. The boy told the Japs that if they would get in a truck he would lead them there, but when he got to a 300-foot cliff, he sent the truck and twenty Japanese soldiers to their death and his. He lived long enough afterwards for his report to be taken down by American officers, and that report is today in the War Department records at Washington.

Throughout the picture, newspaper accounts come to life with smashing vividness. For instance, there is the presentation of the first mass attack by the Japanese against the Philippines. In the beginning of the war we didn't know much about Jap tactics. The picture shows one particular day when the Colonel was down in his dugout. Wanting to conserve ammunition, he ordered a Battalion Commander to withhold fire. The Major replied that the Japs were attacking in thousands. The Colonel said, "There can't be that many Japs!"

"Come up and see," invited the Major.

The Colonel went up. He saw a terrific sight—the first mass attack, with wave after wave of Japs advancing only for the purpose of blowing up the American land mines in front of the American defense position and then throwing themselves on the barbed wire as a bridge for the others to walk over. By cutting the estimate of that battle in half, the moderate estimate of Japanese dead was 10,000 in front of the American position at Abucay. This was written up in every newspaper in the land as the Bridge of the Dead. But the printed word never possessed the stunning power of the picturization.

With films like these, Hollywood is giving us the true story of history in the making, and no text book of future generations will be more accurate. The significance of such authentic records has tremendous scope and importance.

Dmytryk's great hope is that when the war is over, the power of motion pictures can be used to prevent wars instead of to record them.

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Fugitive from "Claudia"

Continued from page 37

that she has done for me. But after playing her a year on Broadway, another year on tour and then doing her in the screen version I knew that if I didn't want to be typed I would have to get just as far away from her as I could in my next rôle.

"That sounds as if I were just using *Katie* as an escape. I don't mean that at all. *Katie* would be a challenge to any actress. You have to have ethics to play a part like that. What I mean is that life used poor *Katie* so badly that any woman playing her would feel as if she had to defend her. *Katie* was overshadowed by her husband, gay, imaginative *Johnny* who had the gift of bringing others right into his own dream world. Only *Katie* couldn't find her way into it much as *Johnny* urged her. *Katie* just couldn't help being realistic and seeing things as they were. And seeing them that way she couldn't help but feel a little bitter.

"She loved her children just as much as *Johnny* did, she wanted just as much for them. But unless you were careful playing her, *Katie* could easily seem a shrew and a wet blanket. I don't think I ever worried so much about a scene as the one where *Johnny* gets the job as waiter and was turning it all into such a glorious adventure that the children felt they were there with him as they listened, eating caviar and all the other exotic things that *Johnny* was telling them about. But *Katie* knew the moment *Johnny* left that the enchantment he had created would go with him, and there they would be, she and the children, in the drab tenement kitchen, and instead of caviar there would be the stale bread *Francie* bought at the bakery every Saturday. And because she knew she would be a part of the drabness just as *Johnny* had been the enchantment, she tried to bring him down to earth. I couldn't bear the thought of failing *Katie* in that scene, of making her seem unsympathetic and hard. It was so important for the audience to understand the emotions driving her."

There isn't any doubt that *Katie* proved an emotionally disturbing part to play. But after it was over Dorothy accepted an equally difficult one, that of *Laura* in the RKO production of Pinero's "Enchanted Cottage."

Most actresses would have held out for a glamorous rôle after playing the drab, repressed *Katie*, but Dorothy didn't hesitate over accepting the rôle of the pitifully unattractive girl who becomes beautiful in the eyes of the man who loves her and, this was amazing even to Dorothy, she discovered she enjoyed playing the ugly *Laura* more than she did the beautiful one.

"I felt so free," she explained. "I didn't have to think of my looks, wonder if my hair looked all right or if my clothes were photographing well or the other hundred and one things you have to think of when you're in front of the camera. There was nothing to distract me and I could play the part as I felt

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it. It pleased me when the studio decided not to use phoney makeup to get the effect they wanted. It was all done by distortion lights and very unbecoming hair-do and clothes and by using no makeup at all, not even lipstick. Doing it that way made me feel like *Laura* and I knew if they'd decked me out with a putty nose and things like that I would have felt I was playing a freak instead of a warm, thoroughly charming girl.

"I had a wonderful time working in that picture. Everybody connected with it liked everybody else and we had so much fun on the set that people kept dropping in on us all the time. Even the studio cat brought her kittens over and kept them there until the picture was finished!"

Dorothy McGuire began her career at twelve, not as a child prodigy known the world over as Shirley Temple and Jackie Coogan were, but, and this was probably very fortunate for her, as a member of the Omaha Community playhouse. It was the principal of her school who, knowing the Community Playhouse was having tryouts, suggested that Dorothy go over. Before that she had always played the lead in school plays but now she was getting real experience. The next year she played the lead in "A Kiss for Cinderella," an adult part, and to add to the thrill of that, she was playing opposite another native Nebraskan, Henry Fonda, who had actually appeared in a Broadway play.

No one would have wondered if Dorothy's pretty little head had been turned a bit after that. There were rave notices in the paper and Violet Heming, the distinguished actress who was in Omaha on tour and saw the opening night performance, couldn't talk about anything else but Dorothy's performance when a local newspaperman interviewed her. "The girl is a born actress," she said. "I wouldn't have missed seeing her performance for anything."

But Dorothy's head wasn't turned. Her very wise and understanding parents saw to that. "I remember Daddy sitting down and explaining to me that the very flattering notices were just a part of the profession and that I mustn't let them go to my head," Dorothy said. "Mother felt as he did, and when he died shortly afterwards, she treated any success that came my way just as casually. They were always interested in anything I did but they never went overboard."

"I did one play a year with the group until I went East to school, first to Indiana and then to Pine Manor in Wellesley where I took a two year college course. Then I asked mother if I couldn't go to New York and try my luck on Broadway."

"Mother is very wise and very nice. She never interfered with anything I wanted to do, and though I'm sure the thought of probable disappointments and heartaches I was facing disturbed her, she didn't let me know it. She only said that if I wanted to be an actress, I might as well find out for myself just what it was all about."

"I did. It was no bed of roses. Any thought I might have had of overnight success was knocked out of me in the



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long months ahead. I shared an apartment with another girl and then after months of knocking at managers' doors I got a part as understudy in a very short lived play, 'Step Over.' There were other months of idleness and I was pretty discouraged the day I went over to the Golden Theater to try out for *Claudia*."

It was while she was playing in "Claudia" on Broadway that an interviewer brought a friend back-stage to meet her, John Swope, Jr., the man Dorothy married while she was doing "Claudia" in Hollywood.

"A very lucky night," she smiled. "And a very lucky play. *Claudia* was awfully good to me."

A Sense of Scents

Continued from page 16

red-head." Differing aromas suggest to us serenity, vivacity, casualness, tempestuousness, and so on and on through the whole range of feminine dispositions. You know your type, and in perfume as in makeup, "making the most of yourself" is the surest road to charm and beauty.

So you're a serene blonde? All right, don't choose the heavy musky perfume that's designed for your more exotic sister! Choose the flowerlike creations that play up your own fragile allure. If you're the raven-haired, dark-skinned gal who dotes on deep red nail polish, the heavier spicier scents are decidedly for you. Should you be one of the many between these extremes, pick a fragrance that suggests your favorite color. As everyone knows, there's quite a relation between color and smell.

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The expensive perfumes, called essences, may be applied in two ways, either directly to the skin with an applicator, or in an aura around you with an atomizer. These liquids should not be applied to fabrics or furs because on these they frequently turn rancid. Remember, to lingerie, clothes, and hats, too, if you like, sachet pillows will impart fragrance without harming materials.

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How'd You Like To See Stars?

Continued from page 31

the pocket of a coat that he had worn.

She's just received a letter from a sailor who wants to meet Bing Crosby. He'd come to Paramount the day before with the simple request just to meet Crosby, shake his hand and get his autograph. That's all he wants; he won't bother a soul. The policeman at the gate told him this wasn't allowed, but if he'd write a note to Mary Lou, maybe she could fix it. Mary Lou's going to try. She's going to try, too, to get one of Dorothy Lamour's cast-off sarongs for a Lieutenant stationed in the South Seas. He wants it for a good-luck emblem for his outfit.

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The world's getting more and more cluttered with Modern Young Women whose empty heads are so full of vague and large-scale ideologies that there's no room left for brains. Mary Lou, with her quiet dignity and self-respect, has more worth and strength of character in one little finger than a whole car-load of those dizzy dames who are too lazy to know how to be busy.



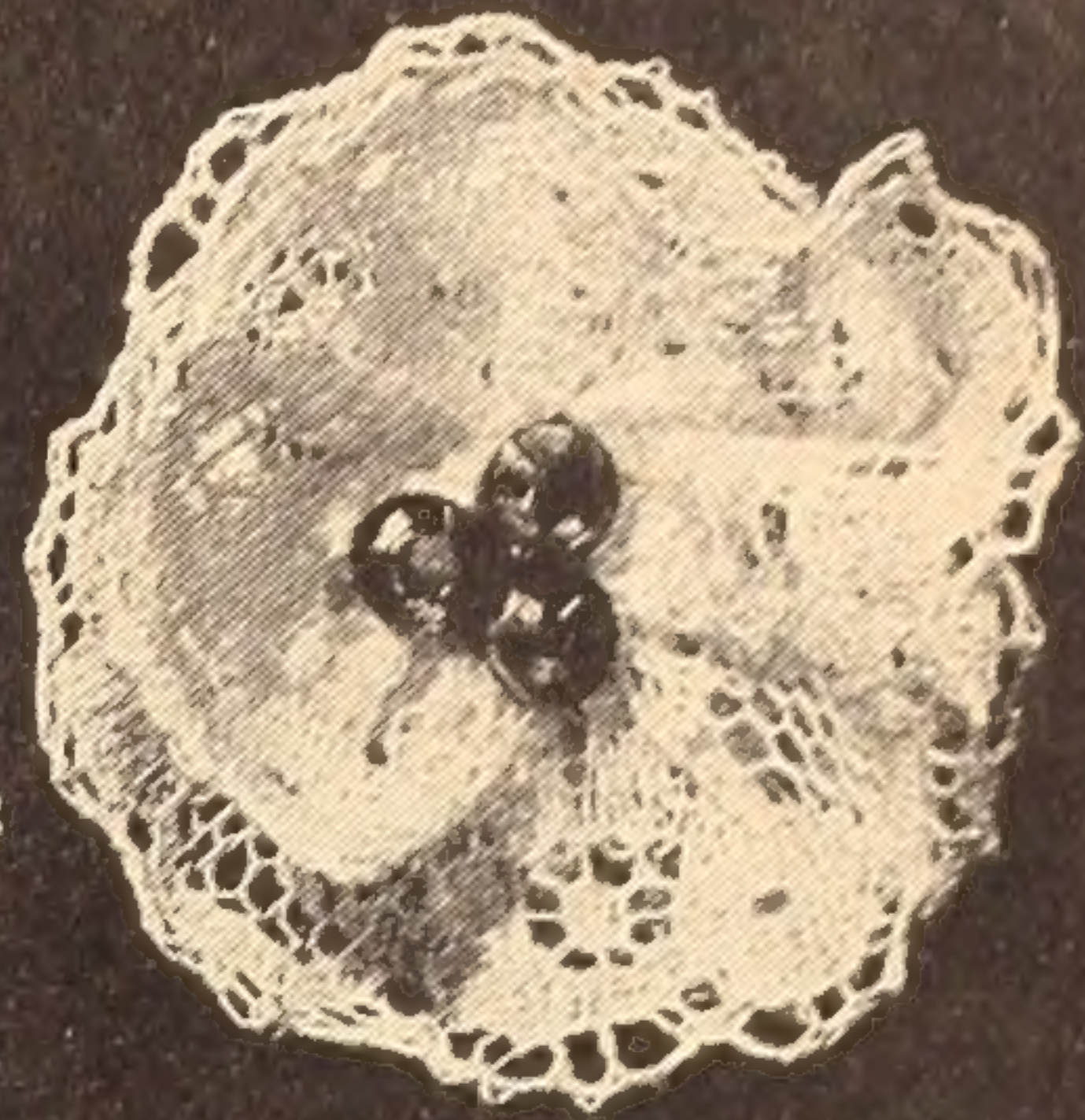
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Following up the news on page 90 of Tom Drake's marriage to Chris Curtis, here's the first photo of the new Mr. and Mrs.



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- 1504 How to Overcome Self-Consciousness
- 1555 Rules for Success in Business
- 1726 How to Think Creatively

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- 33 Brann: Smasher of Shams
- 123 Life of Madame du Barry
- 141 Life of Napoleon
- 142 Life of Bismarck
- 253 Heart Affairs of Henry VIII
- 324 Life of Lincoln
- 343 Diary of Columbus in 1492
- 395 Autobiography of Cellini
- 412 Life of Mahomet
- 490 Life of Michelangelo
- 506 Life of Voltaire
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- 604 Life of Magellan and the Pacific
- 604 Life of Roosevelt
- 718 Great Women of Antiquity
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- 1482 Career of Gen. U. S. Grant
- 1723 Career of Al Capone

Entertainment

- 606 How to Play Chess
- 626 Old Favorite Negro Songs
- 658 Toasts for All Occasions
- 704 Facts to Know About Palmistry
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- 893 Five Hundred Riddles
- 995 How to Play the Piano
- 1006 Children's Games
- 1010 Book of Amateur Magic Tricks
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- 1285 Gamblers' Crooked Tricks Exposed
- 1688 100 Cocktails
- 1747 Games of Solitaire

Famous Books

- 1 Rubaiyat of Omar Khayyam
- 220 Vest's Tribute to a Dog
- 313 Decay of Lying. Oscar Wilde
- 337 Pippa Passes. Robert Browning
- 349 Apology for Idlers
- 394 Boswell's Life of Dr. Samuel Johnson
- 406 Essay on Man. Alexander Pope
- 785 Ballads of Sir Walter Scott
- 1196 Girl with Three Husbands
- 1532 Don Quixote. Cervantes

Fiction

- 12 Mystery Tales. Poe
- 21 Carmen
- 23 Great Sea Stories
- 40 House and Brain
- 58 Tales from Decameron. Boccaccio
- 102 Sherlock Holmes Tales
- 107 The Dream Woman
- 145 Great Ghost Stories
- 215 Miraculous Revenge. Bernard Shaw
- 223 Wanton Wife of a King. Jack London
- 277 Man Without a Country
- 290 The Gold Bug
- 352 Short Stories. William Morris
- 375 Love Story of an Old Maid
- 630 Second-Story Man. Upton Sinclair
- 672 Illicit Love. Boccaccio
- 673 Tales of Love and Life. Boccaccio
- 698 Tales of Chicago. Ben Hecht
- 699 Broken Necks. Ben Hecht
- 746 A Daughter of Eve
- 1166 Infatuation
- 1457 Sketches of Naughty Ladies. Goethe
- 1458 The Princess and the Tiger. Goethe
- 1605 The Girl in the Snappy Roadster
- 1610 One Lover Among Many
- 1624 The Woman Who Inspired Fatal Passion. Anatole France
- 1669 The Jolly Beggars. Robt. Burns

Fine Arts

- 387 History of Painting
- 403 History of Music
- 466 History of Sculpture
- 468 History of Architecture

French Literature in English

- 3 Fourteen Little Essays. Voltaire
- 6 Love. Maupassant
- 27 Last Days of Condemned Man. Hugo
- 28 Toleration. Voltaire
- 52 Oration on Voltaire. Hugo
- 66 Crimes of Borgias. Dumas
- 85 Attack on the Mill. Zola
- 87 Love: An Essay. Montaigne
- 103 Pocket Theology. Voltaire

- 104 Battle of Waterloo. Hugo
- 178 One of Cleopatra's Nights
- 198 Majesty of Justice. France
- 199 The Tallow Ball. Maupassant
- 200 Ignorant Philosopher. Voltaire
- 221 On Women. Maeterlinck
- 292 Mademoiselle Fifi. Maupassant
- 314 Short Stories. Daudet
- 344 Don Juan. Balzac
- 886 The Piece of String. Maupassant
- 887 The Necklace. De Maupassant
- 888 Memoirs of Madame de Stael

Health

- 1242 Care of Skin and Hair
- 1321 Fasting for Health
- 1426 Foot Troubles Corrected
- 1435 Constipation: Its Correction
- 1443 Daily Exercises for Busy People
- 1478 Poor Posture Corrected by Exercise
- 1479 Correction of Underweight and Overweight
- 1534 How to Test Urine at Home
- 1553 Exercises for Nervousness and Indigestion
- 1563 Marvels of Sunlight

History

- 50 Paine's Common Sense
- 83 Marriage: Its Past, Present and Future. Annie Besant
- 126 History of Rome
- 149 Historic Crimes and Criminals
- 150 Lost Civilizations
- 214 Speeches of Lincoln
- 276 Speeches of Washington
- 558 Great Pirates. C. J. Finger
- 596 A History of Modern Mexico
- 597 History of American Revolution
- 627 History of the Jews
- 1065 Lives of U. S. Presidents
- 1241 Outline of U. S. History
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Humor

- 20 Let's Laugh. Nasby
- 26 On Going to Church. Bernard Shaw
- 168 Witty Epigrams. Oscar Wilde
- 291 The Jumping Frog. Twain
- 347 Riddle Rimes
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- 382 Humor of Lincoln
- 670 Josh Billings' Comical Lexicon
- 771 Humor of "Bill" Nye
- 971 Humorous Anecdotes
- 1115 Ridiculous Stories
- 1146 College Humor
- 1191 Broadway Wisecracks
- 1199 Laughable Lyrics
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- 44 Aesop's Fables
- 57 Rip Van Winkle
- 156 Andersen's Fairy Tales
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- 516 Real Adventures
- 554 Child's Garden of Verse
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- 836 Bluebeard, Cinderella

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- 79 Enoch Arden
- 95 Confessions of an Opium Eater
- 146 Snowbound; Pied Piper
- 148 Strength of the Strong. Jack London
- 152 Son of the Wolf. Jack London
- 177 Subjection of Women

- 229 Ridiculous Women. Moliere
- 285 Unconventional Amour
- 289 Pepys' Diary
- 513 Travels of Marco Polo
- 661 Neurotic America and the Sex Impulse
- 799 Deserted Village. Oliver Goldsmith
- 829 Voltaire. Clarence Darrow
- 1569 Boccaccio—Lover and Chronicler of Love
- 1673 Runaway Wife

Love and Romance

- 106 Frenchwoman's Views of Life
- 196 The Marquise: Secret Passion
- 283 Courtship of Miles Standish
- 404 Romances of Paris
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- 438 Secret Memoirs of French Royal Mistress
- 540 Brightly Colored Tales of Passion
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- 920 Queer Night in Paris
- 921 Mme. Teller's Establishment
- 922 Wife's Confession
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- 1392 Confessions of a Gold Digger
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- 1656 The Girdle of Aphrodite

Philosophy

- 11 A Guide to Nietzsche
- 19 Nietzsche: Who He Was
- 35 Facing Plain Facts of Life
- 96 Dialogues of Plato
- 101 Thoughts on Man. Pascal
- 153 Chinese Philosophy of Life
- 159 Guide to Plato
- 195 Thoughts on Nature. Thoreau
- 414 Art of Happiness. Powys
- 520 A Guide to Spinoza. Durant
- 571 Story of Kant's Philosophy
- 671 Moral Discourses of Epictetus
- 839 Anatole France: Laughing Cynic

Religion

- 4 The Age of Reason. Paine
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- 184 Primitive Beliefs
- 593 As a Man Thinketh
- 600 The Essence of the Bible
- 636 Greatest Thing in the World
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Russian Literature (in English)

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- 45 Tolstoy's Short Stories
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- 14 What Every Girl Should Know
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- 91 Manhood: Facts of Life
- 98 How to Love. Wood
- 172 Evolution of Sex. Wood
- 189 Eugenics Made Plain
- 203 Love Rights of Women
- 648 Rejuvenation—Fountain of Youth. Fielding
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- 656 What Married Men Should Know
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- 986 How to Talk and Debate
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- 988 The Art of Courtship
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- 1018 Humorous Limericks
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- 1040 Bedtime Stories
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- 1221 Facts About Will Power
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- 1413 My Prison Days
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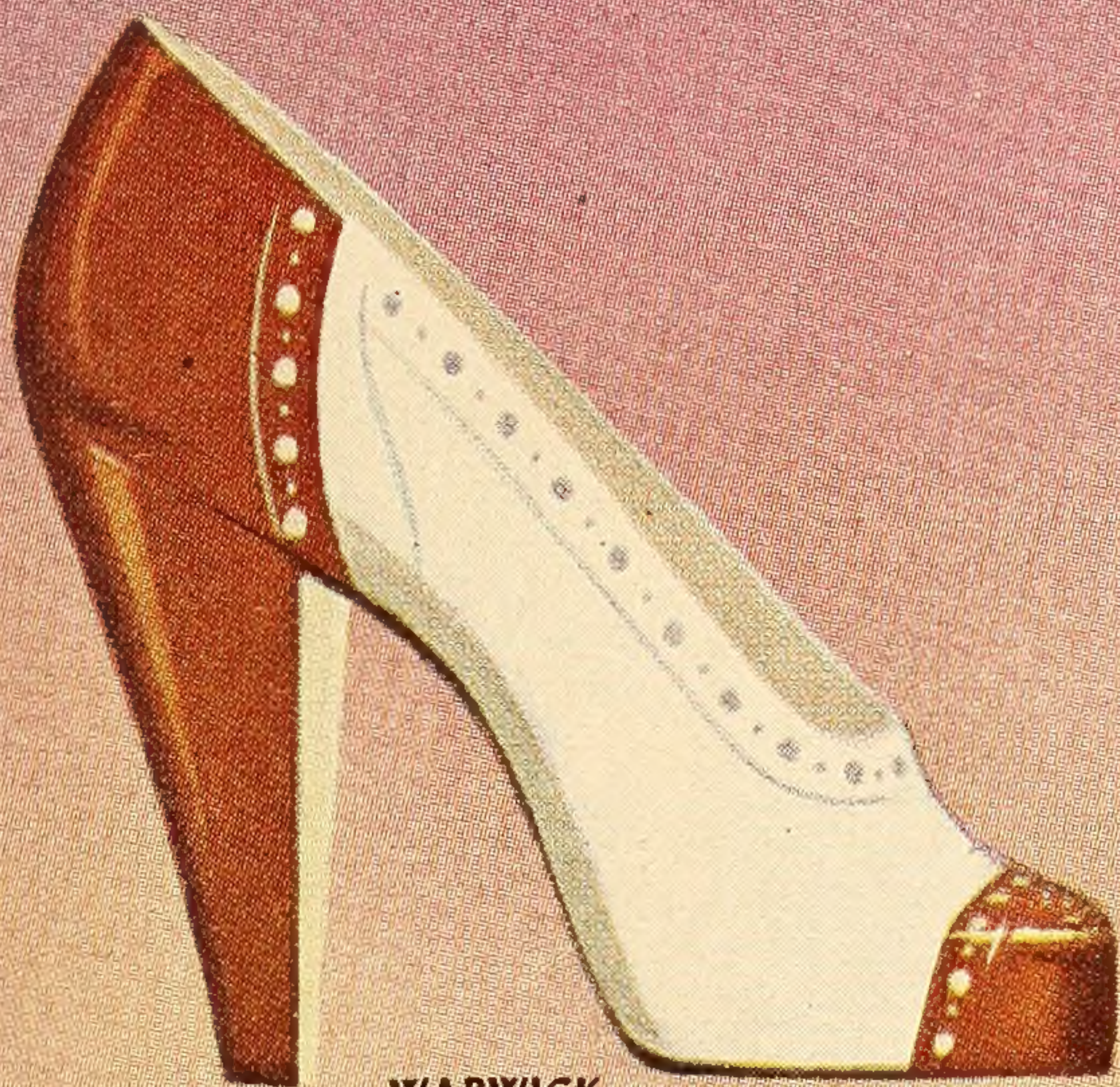
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